

LXXIX-A-27

D235

RM 387485

Frances Anna Shaw

Acc. No. 1113
1976



0235/1
20000218701
RCM 387489

GOD SAVE THE QUEEN!

(IN MEMORIAM, DEC: 14TH 1861.)

*Arranged, in the Tonic Minor,
FOR FOUR VOICES.*

WORDS AND ARRANGEMENT BY W. H. HAVERGAL, M.A.
*Honorary Canon of Worcester,
and Incumbent of Shreshill, Wolverhampton.*

Let Bri-tain's prayer as-cend, Let mourn-ful voi-ces blend,
Weep with our Queen! God of our country see How England
bows the knee, How suppliants cry to Thee, God save the Queen!

In sorrow's withering hour,
When droops the smitten flower,
Be Thy might seen:
God of the bleeding heart,
Heal Thou the bitter smart,
Thy Spirit's grace impart,
Comfort our Queen!

Chase every cloud away,
Turn all her night to day,
Bright but serene:
God of the widow, hear,
Dry up her burning tear,
Strong for her help appear;
God save the Queen!

Lord, let Thy husband-arm
Be her life's heavenly charm,
Felt, though unseen:
Long as her days extend,
Her home and throne defend,
And give a glorious end;
God save the Queen!

N.B. The last Verse may be sung in the Major Key, according to its usual form.

Reduced Price 1/6

Q235/2

rcm 387491

PRICE 4^d.

A New National Hymn,

(ESPECIALLY) FOR MARCH 10TH 1863.

FOR ONE VOICE OR FOUR VOICES.

BY W. H. HAVERGAL, M.A.

*Incumbent of Sharneshill,
and Honorary Canon, Worcester.*

Alto.
God save the Prince of Wales; Bless Thou the Bride he hails,
Tenor.

Make them thy care! Where England's name pre-vals, Where sweet homes

scent her gales; Where O - cean bears her sails; There be this prayer.

God of the bridal band,
Fast be each heart and hand
Bound in Thine Own:
Cheer them in sorrow's hour,
Spare them if troubles lower,
Gird them with truth and power
Sent from thy Throne!

Then, when long years have fled;
Still be thy favours shed
On them and theirs:
Where dwells not sin nor sigh,
Where weeps not Widow's eye,
There with our Christ on high,
Be they "joint heirs?"

PROFITS TO LANCASHIRE DISTRESS.

LONDON, J. SHEPHERD, 98, NEWGATE STREET, E. C.

Reduced Price 1/6

①
"From Greenland's icy Mountains"

WRITTEN BY

The Right Reverend Reginald Heber, D.D.

(late Lord Bishop of Calcutta).

SET TO MUSIC.

for Voices and the Organ,

OR

Piano Forte;

and

with permission, most respectfully Dedicated, to

MRS. HEBER.

By the Rev. W. L. Harrigan, A.M.

(New Edition Revised & Enlarged.)

Profits to Hindoo Female Schools.

Ent. Sta Hall

London.

Reduced Price 1/6

Published by J. Alfred Novello, 69 Dean Str.^e Soho,
21, Poultry, & in New York, at 389, Broadway.

D23513

cc 387493

"FROM GREENLAND'S ICY MOUNTAINS."

Pend: ♩ = 14 In:
MODERATO.

Organ or
Piano Forte.

Second Treble
or Cont: Tenor.

Tenor.

Treble.

Organ or P. F.

Bass.

N. B. As various editions of this Hymn are extant, it may be expedient to state that the present edition is taken from a copy in the Bishop's own hand, in the possession of the Rector of Whittington, Salop. In the Church of that Parish his Lordship, in April 1820, preached a Sermon on behalf of the Church-Missionary-Society, on which occasion the Hymn was for the first time printed. The net-profits of the former editions of this Publication were, up to May 1828, £120.

many an ancient river, From many a palm-y palm-y

many an ancient river, From many a palm-y palm-y

many an ancient river, From many a palm-y palm-y

plain, *f* They call They call *dim* us to deliver Their

plain, *f* They call They call us to deliver Their

plain, *f* They call They call us to deliver Their *dim*

They call They call us to deliver Their

land from Error's chain. Their land from Error's chain.

land from Error's chain. Their land from Error's chain.

land from Error's chain. Their land from Error's chain.

* The mode of notation which occurs in this and similar passages is adopted on the authority of Dr. Crotch. ("Elements of Musical Composition," p. 71.) "The flat seventh on Fa sharp, in the major key especially, after the sixth and fifth on Fa, is often written as an extreme sharp sixth and fifth, but is then always resolved into a sixth and fourth on Sol."

2nd Verse.

What! though the spi ... cy breez ... es Blow soft o'er Cey ... lon's*

What! though the spi ... cy breez ... es Blow soft o'er Cey ... lon's

What! though the spi ... cy breez ... es Blow soft o'er Cey ... lon's

isle, Though ev' ... ry prospect plea ... ses, And on ... ly man is

isle, Though ev' ... ry prospect plea ... ses, And on ... ly man is

isle, Though ev' ... ry prospect plea ... ses, And on ... ly man is

vile;

vile;

vile; *p* *Cres.*

In vain, with la ... vish kind ... ness, The gifts of God are strewn; The

In vain, with la ... vish kind ... ness, The gifts of God are strewn; The

In vain, with la ... vish kind ... ness, The gifts of God are strewn; The

* See the Bishop's Journal prefixed to his Narrative, Page 42.
date 21st September 1823. Quarto Edition.

4

heathen, in his blind ... ness, Bows down to wood and stone.

heathen, in his blind ... ness, Bows down to wood and stone.

heathen, in his blind ... ness, Bows down to wood and stone.

3rd Verse. Tempo: ♩ = 12. In.

LARGHETTO
CON
ESPRESSIONE.

f *p*

pf

Shall we, whose souls are light ... ed With wis- dom from on

pf

high, Shall we to men be...

p

Cres

... night ... ed The lamp of life de ... ny?

Cres

The lamp of life de

ny? The lamp of life de ny? The

lamp of life de ny? The lamp of life de ny?

f *dim* *Cres*

CHORUS. Pend: ♩ = 18. In. VIVACE.

Salvation! Oh! Salvation! The joyful sound proclaim!

Salvation! Oh! Salvation! The joyful sound proclaim!

Salvation! Oh! Salvation! The joyful sound proclaim! pro-

proclaim! proclaim! pro-claim! pro-claim! The joyful sound pro-

proclaim! proclaim! The joy-ful sound The joyful sound pro-

...claim! pro...claim! The joy-ful sound The joyful sound pro-

proclaim! proclaim! pro-claim! pro-claim!

...claim! Till each re-mot-est na-tion each na-tion Till

...claim! Till each Till each re-mot-est na-tion Till

...claim! Till each re-motest na-tion Till each re-motest na-tion Till

Till each, Till

rallendo

each remot-est each remotest nation Has learned MES-SI-AH'S name.

each remot-est each remotest nation Has learned MES-SI-AH'S name.

rallendo

each remot-est each remotest nation Has learned MES-SI-AH'S name.

tr

Pend: ♩ = 16. In.

SEMI-CHORUS. 4th Verse.

7

Waft, waft, ye winds, His sto ... ry! And you, ye

wa ... ters, roll; Till, like a sea of

glo ... ry, It spreads from pole to pole:

CODA
ad lib. tr

Pend: ♩ = 18. In.

Till, o'er our ran-somed na-ture, The Lamb for

Till, o'er our ran-somed na-ture, The Lamb for

Till, o'er our ran-somed na-ture, The Lamb for

Till, o'er our ran-somed na-ture, The Lamb for

FULL CHORUS. VIGOROSO.

sin-ners slain, Re-deemer, King, Cre-a-tor, In

sin-ners slain, Re-deemer, King, Cre-a-tor, In

sin-ners slain, Re-deemer, King, Cre-a-tor, In

sin-ners slain, Re-deemer, King, Cre-a-tor, In

bliss re-returns to reign! returns, returns, re-

bliss re-returns to reign! returns, returns, In

bliss re-returns to reign! In bliss, In bliss, In

returns, returns, re-

...turns, re-returns, In bliss returns to reign! Re-deem-er,

bliss, In bliss, In bliss returns to reign! Re-deem-er,

bliss, In bliss, In bliss returns to reign! Re-deem-er,

...turns, re-returns,

King, Cre a tor, Re deem er, King, Cre a

King, Cre a tor, Re deem er, King, Cre a

King, Cre a tor, Re deem er, King, Cre a

tor, In bliss, In bliss re turns to reign! In bliss, In

tor, In bliss, In bliss re turns to reign! In bliss, In

tor, In bliss, In bliss re turns to reign! In bliss, In

bliss re turns to reign!

bliss re turns to reign!

bliss re turns to reign!

hr

AT THE REDUCED PRICES.

Selection of ANTHEMS from Catalogue of Sacred Music with English Words, Published by J. ALFRED NOVELLO

ANTHEMS continued.

- CROFT, O Lord God of my salvation. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 10½
- O Lord, grant the King a long life. Verse, 8 v., with chorus, 4 voices
Vocal score... 1 6 Vocal parts... 9
- O Lord, I will praise thee. Verse & chos., 4 v.
Vocal score... 3 0 Vocal parts... 1 9
- O praise the Lord all ye that fear him. Verse, A.T.B.B.
Vocal score... 3 3 Vocal parts... 2 0
- O Lord God of my salvation. Verse, S.S.A.A.T.B.
Vocal score... 1 9 Vocal parts... 1 0
- O give thanks unto the Lord. Verse, S.A.T.B.
Vocal score... 2 3 Vocal parts... 1 3
- Out of the deep. Verse, A.B.
Vocal score... 1 6 Vocal parts... 9
- O praise the Lord, all ye heathens. Verse, A.T.B.
Vocal score... 9 9 Vocal parts... 7½
- Put me not to rebuke. Full, 4 voices
Vocal score... 1 3 Vocal parts... 10½
- Praise the Lord, O my soul. Verse, A.T.B.
Vocal score... 2 3 Vocal parts... 1 1½
- Rejoice in the Lord. Verse, 4 voices
Vocal score... 3 0 Vocal parts... 1 7½
- Sing unto God. Verse, A.
Vocal score... 1 9 Vocal parts... 10½
- Sing unto the Lord. Verse, A.A.B.
Vocal score... 2 0 Vocal parts... 1 1½
- Sing praises to the Lord. Verse, S.S.A.T.B., with chorus, 4 voices
Vocal score... 1 6 Vocal parts... 2 0
- The earth is the Lord's. Verse, T.
Vocal score... 1 6 Vocal parts... 9
- The heavens declare. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 1 0
- This is the day. Verse, S.A.A.T.T.B.B.
Vocal score... 4 3 Vocal parts...
- Thou, O God. Verse, A.B.
Vocal score... 1 9 Vocal parts... 1 0
- The Lord is King. Verse, T.B., with chorus, S.A.T.T.B.
Vocal score... 1 6 Vocal parts... 9
- The Lord is my strength. Verse, 4 voices
Vocal score... 2 0 Vocal parts... 1 3
- We will rejoice. 4 voices
Vocal score... 1 3 Vocal parts... 1 0
- We wait for thy loving kindness. Verse, S.S.A.
Vocal score... 1 6 Vocal parts... 10½
- CLIFTON, Three Canons. No. 1, As pants (4 in 2)—
No. 2, For these and all thy mercies (3 in 1)—
No. 3, Deo gratias (3 in 1). 1s. 3d.
- *DENNIS, G., Hosanna. Full, 4 voices
Vocal score... 1 3 Vocal parts... 7½
- ELVEY, George J., Bow down thine ear (Gresham Prize Composition, No. 4). 2s. 6d.
- EYLAND, H., Behold the eye of the Lord. 4 v. 1s. 6d.
- FARRANT, Call to remembrance. Full, 4 voices
Vocal score... 0 6 Vocal parts... 7½
- Lord, for thy tender mercies. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- Hide not thou thy face. Full, 4 voices
Vocal score... 0 6 Vocal parts... 7½
- GIBBONS, O clap your hands (first part). Full, 8 v.
Vocal score... 0 9 Vocal parts... 1 0
- God is gone up (second part). Full, 8 voices
Vocal score... 1 6 Vocal parts... 1 6
- Hosanna to the son of David. Full, S.S.A.A.T.B.
Vocal score... 1 0 Vocal parts... 9
- Almighty and everlasting God; and Sanctus in F. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- Lift up your heads. Full, S.S.A.A.T.B.
Vocal score... 1 3 Vocal parts... 10½
- GOLDWIN, I have set God alway before me. Full, S.S.A.A.T.B.
Vocal score... 0 9 Vocal parts... 0 6
- Goss, John, Have mercy upon me, O God (Gresham Prize Composition, No. 3). 1s. 6d.

- GREENE, Dr., O sing unto the Lord. Full, S.S.A.T.B.
Vocal score... 1 6 Vocal parts... 1 1½
- God is our hope and strength. Verse, A.A.B.B., with chorus, 5 voices
Vocal score... 2 0 Vocal parts... 1 4½
- GREENE, Behold, I bring you glad tidings. Christmas Anthem, s.s., and 4 voices. 1s. 6d.
- I will sing of thy power. Verse, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 1 3
- Thou, O God, art praised in Zion. Verse, A.T. 1s. 6d.
- O clap your hands. Full, S.S.A.T.B.
Vocal score... 1 0 Vocal parts... 9
- Let God arise. Verse, A.T.B., with chorus, S.S.A.T.B.
Vocal score... 2 0 Vocal parts... 1 6
- O God of my righteousness. Verse, S.T.
Vocal score... 1 3 Vocal parts... 0 6
- *HANDEL's Coronation Anthem, "Zadock the Priest."
Vocal score... 0 6 Vocal parts... 1 1½
- Songs and Choruses from the 'Messiah.' From 6d. to 1s. 6d. each.
- HARMAN, T., O Lord, give ear. 4s.
- Lift up your heads. Full, 5 v. 2s. 6d.
- HART, C., Three Anthems, dedicated to Dr. Crotch.
No. 1, The Lord is my shepherd. 2s.
No. 2, Teach me, O Lord, thy way. 2s.
No. 3, Sing unto God. 2s.
- HASTINGS, T., As in Adam all die, and O mourn not for the dead. 2s.
- HAVERGAL, Give thanks. 4 voices
Vocal score... 5 0 Vocal parts... 1 0
- HAYDN, Plead thou my cause. Full, 4 v. 2s.
- Almighty and everlasting God. Full, 4 v. 1s. 3d.
- Thou hast rebuked the heathen. Full, 4 v. 2s.
- Lord, we pray thee (Collect). Full, 4 voices
Vocal score... 1 0 Vocal parts... 0 6
- HAYES, Dr. W., O worship the Lord. Verse, 4 voices
Vocal score... 2 0 Vocal parts... 1 4½
- Lord, thou hast been our refuge. Full, 4 voices, with verse, S.S.T.
Vocal score... 1 6 Vocal parts... 1 0
- Bow thine ear. Full, 4 voices, with verse, S.S.
Vocal score... 1 6 Vocal parts... 1 1½
- Great is the Lord. Full, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 1 7½
- Praise the Lord, O Jerusalem. Verse, S.S.A.T.T.B., with chorus, 4 voices
Vocal score... 1 6 Vocal parts... 1 0
- HILES, J., Therefore with angels. 4 v. 6d.
- HIMMEL, Incline thine ear. Solo, B, and quartet. Price 1s. 6d.
- HOPKINS, John, Out of the deep (Gresham Prize Composition, No. 8). 6s.
- HORSLEY, W., Let thy merciful ears. Collect for 4 voices. 1s.
- HUMPHREYS, Thou art my King, O God. Verse, A.T.T.B.
Vocal score... 1 0 Vocal parts... 9
- HUMPHREYS, Like as the hart. Verse, 4 voices
Vocal score... 1 0 Vocal parts... 9
- Have mercy upon me. Verse, A.T.B.
Vocal score... 1 3 Vocal parts... 9
- O Lord, my God. Verse, A.T.B.
Vocal score... 1 0 Vocal parts... 10½
- Hear, O Heaven. Verse, A.T.B.
Vocal score... 1 0 Vocal parts... 7½
- Rejoice in the Lord. Verse, A.T.T.B.
Vocal score... 0 9 Vocal parts... 7½
- HUMPHREYS, Haste thee, O God. Verse, A.T.T.B.
Vocal score... 1 0 Vocal parts... 1 3
- IONS, Thomas (Mus. Bac.) By the waters of Babylon. S.S.A.T.B.
Vocal score... 2 0 Vocal parts... 1 3
- JACKSON, W., For joy let fertile valleys (from 96th Psalm) Air and chorus. 2s. 3d.
- Christ our passover. 4 voices. Anthem for Easter Day. 6d.
- Sing, O heavens. 4 voices. Anthem for Christmas Day. 1s.

- JACKSON, W., Lord, thou hast been our dwelling place. 4 voices. 1s.
- Hear, O thou Shepherd of Israel. Verse, A.T.B.
- Praise the Lord, all ye people. Verse, B., with chorus. 1s. 3d.
- O Lord, there is none like unto thee. S.S.A.T.B. 1s. 9d.
- O Zion, that bringest good tidings. 4 voices Anthem for Christmas Day. 2s. 6d.
- JONES, Rev. J., By the rivers of Babylon. Four v. 1s. 6d.
- KENT, When the son of man. A.T.B. 1s. 6d.
- Blessed be thou, Lord God of Israel. Verse, S.S.A.T.B., with chorus, 4 voices
Vocal score... 3 0 Vocal parts... 1 0
- KING HENRY VIII., O Lord, the Maker of all things. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- LAWES, The Lord is my light. Verse, 4 voices, with chorus
Vocal score... 1 0 Vocal parts... 1 1½
- LEAL MOREIRA, O pray for the peace of Jerusalem. Full, 4 voices
Vocal score... 1 0 Vocal parts... 7½
- LOCK, Lord, let me know mine end
Vocal score... 1 6 Vocal parts... 1 4½
- MARCELLO, O Lord, our Governor. 6d.
- MASON, Lord of all power. 4 voices. 6d.
- McKORKELL, C., Praise ye the Lord. Verse and chorus, 4 voices. 4s.
- MENDELSSOHN, Three Anthems, for three and four treble voices, adapted from the Psalms T. A. Walmisley:—
Hear my prayer. Three voices
Vocal score... 1 0 Vocal parts... 2½
- O praise the Lord. Three voices
Vocal score... 1 6 Vocal parts... 4½
- O Lord, thou hast searched me out. Duet & 4 voices
Vocal score... 2 0 Vocal parts... 9
- In Judah God is known. Full, 4 v., (arranged from "St. Paul"). 9d.
Vocal parts... 0 6
- *— Grant us thy peace. 4 voices
Vocal score... 1 0 Vocal parts... 0 6
- *— As the hart pants. The 42nd Psalm. Soprano solo, and chorus. Full score, 18s.
Vocal score... 5 0 Chorus parts 2 6
- No. 1. As the hart pants. 1s. 3d. Vocal parts, 6d.
2. For my soul thirsteth (s. solo) } 1s. 3d.
3. My tears (s. and s.s.) }
4. Why, my soul (chorus). 6d.
5. My God within me }
6. The Lord hath commanded (s. and T.T.B.B.) } 1s.
7. Why, my soul, and Trust thou in God (chorus). 2s.
- *MENDELSSOHN, Come let us sing. 95th Psalm. 4 voices. Full score, 15s.
Vocal score... 5 0 Chorus parts... 2 10½
- Each movement singly, thus:—
No. 1. O come let us worship (T. solo and chorus) 1 3
2. Come let us sing (chorus) - 2 0
3. In His hands (duet, s.s.) - 1 0
4. For His is the sea (T. solo and chorus) - 1 0
5. Henceforth when you hear (T. solo & chorus) 1 3
- *— When Israel out of Egypt came. The 114th Psalm. Chorus, 8 voices. Full score, 15s.
Vocal score... 5 0 Chorus parts... 3 6
- *— Not unto us, O Lord. The 115th Psalm. 4 voices. Full score, 15s.
Vocal score... 2 0 Chorus parts... 2 0
(This forms Vol. 40 of Novello's Cheap Classics.)
- *MOZART, Have mercy, O Lord. B. solo, and chorus (ne pulvis)
Vocal score... 2 0 Vocal parts... 1 0
- Grant, O Lord. Full, 4 voices. 1s.
- NARES, Dr., Blessed is he that considereth the poor. Full, S.S.A.T.B.
celoacoc V... 0 6 Vocal parts... 0 6
- NARES, Dr., Try me O God. Full, S.S.A.T.B.
Vocal score... 0 6 Vocal parts... 0 6
- O Lord, grant the King a long life. Full, S.S.A.T.B.
Vocal score... 0 9 Vocal parts... 7½
- NAUMANN, O ye kindreds of the people. Full, 4 v.
Vocal score... 1 0 Vocal parts... 0 6
- NOVELLO, Therefore with angels. From the Communion Service. Full, 4 voices
Vocal score... 0 9 Vocal parts... 0 6

To prevent disappointment, all Orders should express "NOVELLO'S EDITION."

A Collection of
ORIGINAL AIRS & HARMONIZED TUNES

Adapted to

HYMNS OF VARIOUS MEASURES

with an ACCOMPANIMENT for the

Organ or Piano Forte

BY THE

Rev. W. H. Havergal, A.M.

OP. 2.

Ent. Sta. Hall.

Price. 10/6.

London.

J. ALFRED NOVELLO,

Music Seller (by Appointment) to Her Majesty,

69, Dean Street, Soho.



D235/4

rem 227429



MESSIAH! AT THY GLAD APPROACH,

"The wilderness and the solitary place shall be glad."

35. Isaiah. 1.

No 1.

Andante Pastorale.

Primo.

Secondo.

Organ
or
Piano Forte.

Mes ... si ... ah! at thy glad ap ... proach, The

Mes ... si ... ah! at thy glad ap ... proach, The

howl ... ing wilds are still, Thy prais ... es

howl ... ing wilds are still, Thy prais ... es

fill the lone ... ly waste, And breathe from ev' ... ry hill, And

fill the lone ... ly waste, And breathe from ev' ... ry hill, And

breathe from ev'ry hill. Thy praises fill the lonely waste, And
 breathe from ev'ry hill. Thy praises fill the lonely waste, And
 breathe from ev'ry hill.

breathe from ev'ry hill.
 breathe from ev'ry hill.

2

The hidden fountains at thy call,
 Their sacred stores unlock;
 Loud in the deserts, sudden streams
 Burst living from the rock.

3

The incense of the spring ascends
 Upon the morning gale;
 Red o'er the hills the roses bloom,
 The lilies in the vale.

4

Renew'd, the earth a robe of light,
 A robe of beauty wears;
 And in new heavens a brighter sun,
 Leads on the promis'd years.

5

The kingdom of Messiah come,
 Appointed times disclose;
 And fairer in Emmanuel's land,
 The new Creation glows.

6

Let Israel to the Prince of Peace,
 The loud hosanna sing!
 With hallelujahs, and with hymns,
 O Zion, hail thy King!

HAPLESS CHILD OF DESOLATION!

"But Zion said, The Lord hath forsaken me, and my Lord hath forgotten me." 49. Isaiah. 14.

No 2.

Counter Tenor
or
2nd Treble.

Treble.

Org: or P.F.

Bass.

p

Hap...less child of de...so...la...tion! Wand'ring sad...ly

Hap...less child of de...so...la...tion! Wand'ring sad...ly

p

round the earth, Whence thy cease...less tri...bu...la...tion? What could

round the earth, Whence thy cease...less tri...bu...la...tion? What could

give thy sor...rows birth? Zi...on answers, "I'm ab...hor'd,

give thy sor...rows birth? Zi...on answers, "I'm ab...hor'd,

fp

Left for ... got ... ten by the Lord." Cease to pour those strains of

Left for ... got ... ten by the Lord." Cease to pour those strains of

fp

sad..ness; Hark! a voice pro...claim...ing peace, "Take thy beau...teous

sad..ness; Hark! a voice pro...claim...ing peace, "Take thy beau...teous

f

robes of glad..ness, From the yoke thy neck re.....lease, Cap...tive.

robes of glad..ness, From the yoke thy neck re.....lease; Cap...tive

f

Daughter! lift thine eyes, Soon thy glo..rious sun shall rise."

Daughter! lift thine eyes, Soon thy glo..rious sun shall rise."

* J.E. Riddle.

RESPONDING SPIRIT, RISE!

"Come unto me all ye that are weary and heavy laden, and I will give you rest." II. Matt. 28.

Nº 3.

Espressivo Affettuoso.

Aria.

Organ
or
Piano
Forte.

Desponding spirit rise! Above this mournful scene; The land of

promise lies, In regions yet unseen. Haste! Jesus calls thee near, He

bids thy sorrows cease, He dries the falling tear, Invi...ting thee to peace.

2

Beyond those suns of night,
Far in the dark blue heaven,
Th' inheritance of light
To thee, my soul, is given.
Nor distant is the hour
Of ent'ring thine abode,
When messengers of power
Shall bear thee home to God.

3

Then bid this world farewell,
And speed thee on thy way,
With blessed souls to dwell
In everlasting day.
To love, and joy, and rest,
Where toil, and doubt, and woe
No more shall pain thy breast,
Nor cause thy tears to flow.

* Rev. J. East.

O SAVIOUR! WHEN WITH RAPTUR'D EYE.

7

"And I said, Oh that I had wings like a Dove! for then
would I fly away, and be at rest." 55. Psalm. 6.

Nº 4. Andante Affettuoso.

Aria

Organ or Piano Forte.

O Sa .. viour! when with rap- tur'd eye. Thy glo .. ries and thy
grace I view; My trou- bled spir .. it fain would fly And far from hence And
far from hence her course pur ... sue. And far from hence her course pur ... sue.

2
Here darkness reigns, here grief and woe;
And foes within and foes without
Now rack my breast, now round me throw
The chains of fear, the toils of doubt.

3
But Saviour! raise thy mighty hand,
And o'er me cast thy fav'ring shield;
O crush each foe! O burst each band!
And conqu'ring lead me from the field.

4
Then Saviour! while on earth I stay
To suffer or to do thy will;
Each night, each morn, my grateful lay
Shall echo to thy holy hill.

* H.

WHEN WE PASS THRO' YONDER RIVER.

"Speak unto the children of Israel that they go forward": 14. Exodus 15.

Nº 5.

Tenor & a
lower.

Treble.

Org. or
P. F.

Bass.

When we pass thro' yon-der river, When we reach the farther shore,

When we pass thro' yon-der river, When we reach the farther shore,

Warfare then shall cease for ever, We shall see our foes no more; All our conflicts

Warfare then shall cease for ever, We shall see our foes no more; All our conflicts

then shall cease, All our conflicts then shall cease, Fol-low'd by e-ter-nal peace.

then shall cease, All our conflicts then shall cease, Fol-low'd by e-ter-nal peace.

2
When we enter yonder regions,
When we touch the sacred shore,
Blessed thought! no hostile legions
Can alarm or trouble more.
Far beyond the reach of foes,
We shall dwell in sweet repose.

3
O that hope, how bright! how glorious,
'Tis his people's blest reward,
In the Saviour's strength victorious,
They at length behold their Lord.
In his kingdom they shall rest,
In his love be fully blest.

4
When the sight of war alarms us,
Let us call to mind our friend:
He who for the conflict arms us,
Will be with us to the end.
'Tis enough, the war is his:
God our King, and Leader is!

HOW SWEET TO KNOW THE SAVIOUR'S NAME.

9

"The name of the Lord is a strong tower." 18. Proverbs. 10.

Nº 6.

Andante Amabile.

Tenor 8^{va}
lower.

Treble

Org. or
P.F.

Bass.

How sweet to know the Sa..viours name, The Saviour The

How sweet to know the Sa..viours name, The Saviour The Sa..viour

The

Saviour who in mer.....cy came And van..quish'd all our foes!

who in mer.....cy came And van..quish'd all our foes!

Saviour who in

On him, as on a so..lid rock, Our hope is built and stands the

On him, as on a so..lid rock, Our hope is built and stands the

shock Of ev'...ry storm that blows. Of ev'...ry storm that blows.

shock Of ev'...ry storm that blows. Of ev'...ry storm that blows.

2

Then let a world of shadows go,
We fear not, while with joy we know
Our treasure still is sure;
Tis firmly lodged where nothing fades,
Nor rust consumes nor thief invades,
And there it is secure.

3

How sweet to have our portion there,
Where sorrow never comes nor care,
Whence nothing will remove!
We then may hear without a sigh,
The world's destruction to be nigh,
Our treasure is above.

HOW SWEET THE NAME OF JESUS SOUNDS.

"Thy name is as ointment poured forth" 1 Canticles :3.

No. 7.

Tenor 8^{va} Treble. Org: or P.F. Bass.

How sweet the name of Je... sus sounds, In a be...

lie... ver's ears, It soothes his sor... rows heals his wounds, And

lie... ver's ears, It soothes his sor... rows heals his wounds, And

ban... ish... es his fears And ban... ish... es his fears.

ban... ish... es his fears And ban... ish... es his fears.

2

It makes the wounded spirit whole,
And calms the troubled breast,
'Tis manna to the hungering soul,
And to the weary, rest.

3

Jesus, my husband, shepherd, friend,
My prophet, priest, and king,
My Lord, my life, my way, my end,
Accept the praise I bring!

4

Weak is the effort of my heart,
And cold my warmest thought;
But when I see thee as thou art,
I'll praise thee as I ought.

5

Till then, I would thy love proclaim
With ev'ry fleeting breath,
And may the music of thy name
Refresh my soul in death!

DAY OF VENGEANCE!

11

"For the trumpet shall sound, and the dead shall be raised incorruptible" 1 Cor: 15. 52.

Nº 8.

Tenor & Va. lower

Treble

Org: or P.F.

Bass.

Day of vengeance! loud re-sounding, Hark! the thrilling trumpet's swell, Peal on peal o'er

Day of vengeance! loud re-sounding, Hark! the thrilling trumpet's swell, Peal on peal o'er

earth re-bounding, Nature's un .. i .. ver .. sal knell; Deeply echoing

earth re-bounding, Nature's un .. i .. ver .. sal knell; Deeply echoing

p *f*

Deeply echoing Deeply echoing Bursts the bands of Death and Hell!

Deeply echoing Deeply echoing Bursts the bands of Death and Hell!

p

2

O'er the ruins of Creation,
See! on high the crucified,
Mid the wid'ning devastation,
On the wings of whirlwinds ride.
Man before Him
Bows the spirit of his pride.

3

Lo! the dead in thronging numbers,
Awe-struck at the stern commandy
Springing from their iron-slumbers,
Round the dread tribunal stand,
View with trembling,
Judgment in his red right hand.

Havergal's Op: 2.

4

O Immanuel! spirit-broken,
At thy pierced feet I lie,
What my hope? behold that token,
See that bloodstained cross on high!
Glorious symbol
Brightly beaming on my eye!

5

By thy life-spring's purple fountain;
By thine agonizing groan;
By thy cross on Calvary's mountain;
By thy dark, sepulchral stone;
O Immanuel!
Save me prostrate at thy throne!

* J. A. Latrobe. A. B.

ERE TIME HER CIRCLING COURSE BEGAN.

"The Lord gave the word: great was the company of those that published it."

Nº 9.

68. Psalm. 11.

Tenor
8^{va} lower.

Treble

Org. or
P. F.

Bass.

Ere Time her circ. lingcourse be. gan, O'er Earth un-min-gled darkness lay, God

Ere Time her circ. lingcourse be. gan, O'er Earth un-min-gled darkness lay, God

spake the word and there was light! One bright, one un-i-ver-sal day, But soon in judgment

spake the word and there was light! One bright, one un-i-ver-sal day But soon in judgment

night un-furld, His standard o'er the moral world. His standard o'er the moral world.

night un-furld, His standard o'er the moral world. His standard o'er the moral world.

2

Loud thro' the gloom a dread voice call'd,
 "What sleeper, of the passing night?"
 The watchmen, slumbring on their posts,
 Sprang forth to meet the coming light.
 "Great was the company of those"
 Who at that mighty voice uprose.

3

O'er lands they sped, the Sun of grace
 His rich, his full effulgence flung,
 And Britain, basking in his light,
 Her joyous Hallelujahs sung.
 Such bliss is ours — yet Heathen lands,
 To idols raise their suppliant hands.
 Havergal's Op. 2.

4

And shall we rest — while Satan rules
 The nations with his tyrant rod?
 And shall we rest while millions die
 Eye, hand, and heart estranged from God?
 Woe to our land, if we despise
 The sound of Macedonian cries!

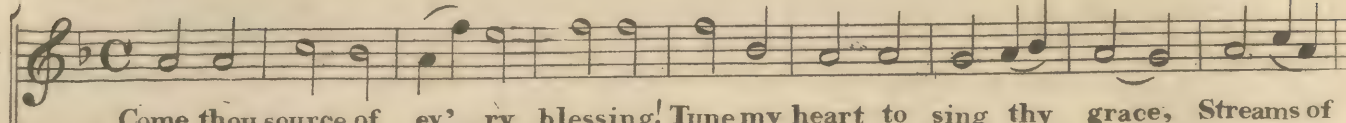
5

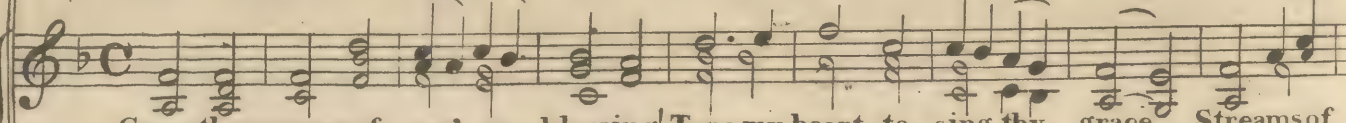
Great God! assist our work of love,
 Our hands uphold, our spirits raise,
 Till at thy throne, Earth's rudest sons
 Bow low the knee in ceaseless praise.
 Speak, speak the word may millions own,
 "Thou art the God" — and Thou alone!

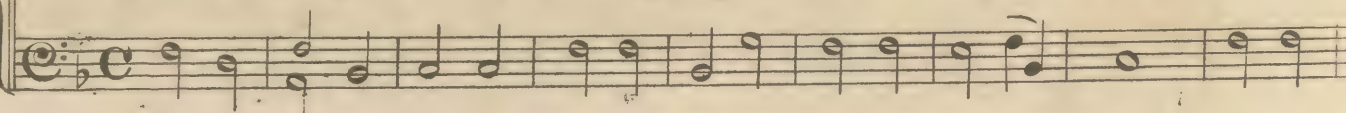
* J. A. Latrobe B.A.

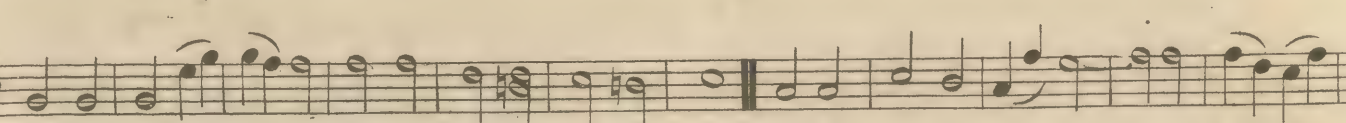
COME THOU SOURCE OF EVERY BLESSING!

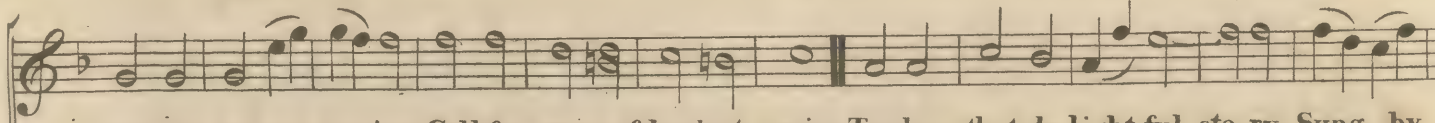
Nº 10.

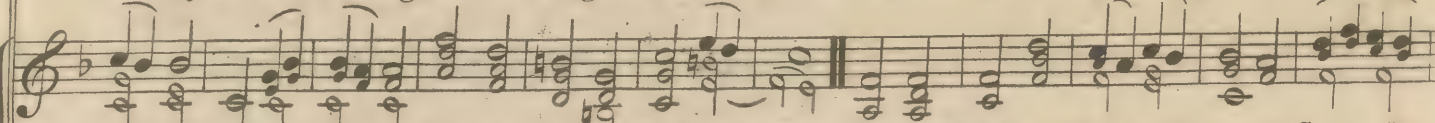
Tenor 8^{va}  Come thou source of ev'ry blessing! Tune my heart to sing thy grace, Streams of

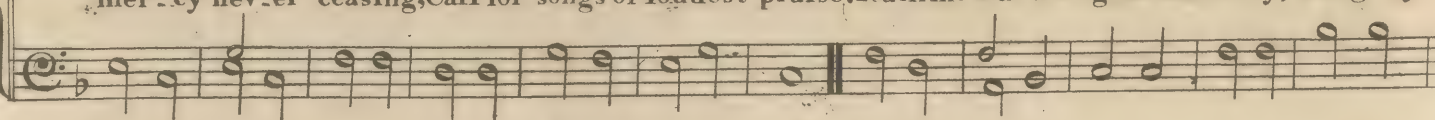
Treble  Come thou source of ev'ry blessing! Tune my heart to sing thy grace, Streams of

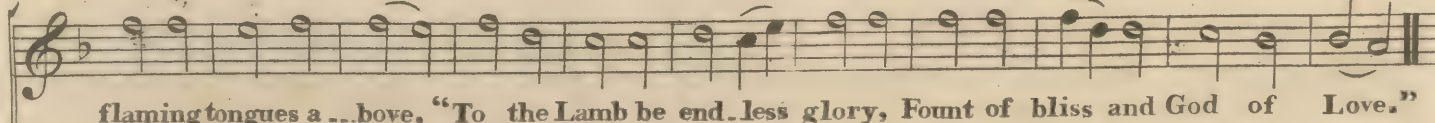
Org: or P. F. 

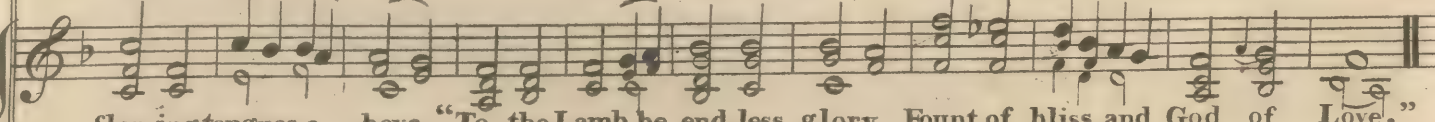
Bass. 

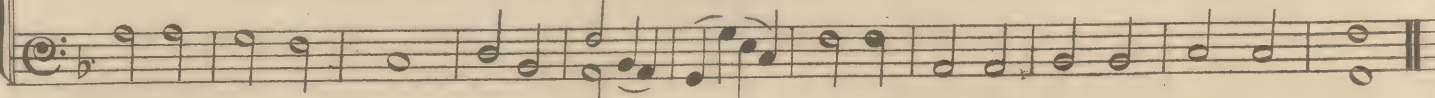
 mer-cy nev-er ceasing, Call for songs of loudest praise. Teach me that de-light-ful sto-ry, Sung by

 mer-cy nev-er ceasing, Call for songs of loudest praise. Teach me that de-light-ful sto-ry, Sung by



 flaming tongues a...bove, "To the Lamb be end-less glory, Fount of bliss and God of Love."

 flaming tongues a...bove, "To the Lamb be end-less glory, Fount of bliss and God of Love."



2

Here I raise my Eben-Ezer,
Hither by thy help I'm come,
And I hope, by thy good pleasure,
Safely to arrive at home.
Jesus sought me, when a stranger,
Wand'ring from the fold of God,
He, to rescue me from danger,
Interpos'd with precious blood.

3

O to grace how great a debtor,
Daily I'm constrain'd to be,
Whilst redemption's golden fetter,
Binds my wand'ring soul to thee.
Prone to wander, Lord, I feel it,
Prone to leave the God I love,-
Here's my heart, O take and seal it,
Seal it for thy courts above.

SAVIOUR! I THY WORD BELIEVE.

"And I will pray the Father, and He shall give you another Comforter." 14. John. 16.

No 11.

Expressivo Affettuoso.

1 mo

2 do

Org. or
P.F.

Sa-viour! I thy word be-lieve, My un-be-lief re-move;

Sa-viour! I thy word be-lieve, My un-be-lief re-move;

Now thy quick'ning Spi-rit give, The unc-tion from a-bove;

Now thy quick'ning Spi-rit give, The unc-tion from a-bove;

Shew me Lord how good Thou art, My soul with all thy ful-ness fill;

Shew me Lord how good Thou art, My soul with all thy ful-ness fill;

Send the witness in my heart, The Holy Ghost reveal.

Send the witness in my heart, The Holy Ghost reveal.

2

Blessed Comforter, come down
 And live, and move in me,
 Make my every deed thine own,
 In all things led by thee,
 Bid my sins and fears depart,
 And with me vouchsafe to dwell,
 Faithful witness, in my heart,
 Thy perfect light reveal.

3

Whom the world cannot receive,
 Lord, manifest in me;
 Son of God, I cease to live,
 Unless I live to thee.
 Make me choose the better part,
 Display thy love, my pardon seal;
 Send the witness, in my heart,
 The Holy Ghost reveal.

Toplady.

HOW SWEET TO SEAMEN TEMPEST TOSS'D.

N^o 12.

Tenor 8va
lower.

Treble.
Org. or
P.F.
Bass.

How sweet to sea-men tempest toss'd A calm re-treat, a sheltring coast,

To one, by East-ern fer-vors bow'd, A ri-sing breeze, a cool-ing cloud.

To one, by East-ern fer-vors bow'd, A ri-sing breeze, a cool-ing cloud.

2

How sweet, upon the embattled field,
The sheen of a protecting shield,
A friend regained, a hope fulfilled,
The inward storm of passion stilled.

3

How sweet, yea sweeter far than aught
That woos the eye, or springs the thought,
The feast of sainted hosts above,
The banquet of a Saviour's love.

4

'Tis this that soothes the racking breast,
And lulls the spirit to its rest,
That leaves, when past the fleeting breath,
Its impress on the face of death.

5

What reck I of the world's proud scorn,
The smitten cheek, or plaited thorn?
Give me but Christ; no tempest shock
Can rend me from the eternal rock!

ETERNAL GOD! OUR WAND'RING SOULS.

"And I will walk among you and will be your God, and ye shall be my people."

26. Lev. 12.

No. 13.

Counter
Tenor or
2. Treble

Treble

Org. or
P.F.

Bass

E...ternal God! our wandring souls Ad...mire thy matchless grace,

That thou wilt walk, that thou wilt dwell, With A...dam's worthless race.

That thou wilt walk, that thou wilt dwell, With A...dam's worthless race.

That thou wilt walk, that thou wilt dwell, With A...dam's worth...less race.

That thou wilt walk, that thou wilt dwell, With A...dam's worth...less race.

2
Cheer'd with thy converse I can trace
The desert with delight;
Thro' all the gloom one smile of thine
Can dissipate the night.

3
Nor shall I thro' eternal days
A restless pilgrim roam,
Thy hand, that now directs my course,
Shall soon convey me home.

4
I ask not Enoch's rapt'rous flight,
To realms of heav'nly day,
Nor seek Elijah's fiery steeds
To bear this flesh away.

5
With joy my spirit will consent
To drop its mortal load,
And hail the sharpest pangs of death
That break its way to God.

Doddridge.

SWEET THE MOMENTS.

Nº 14.

Maestoso Amabile.

Aria.

Piano
Forte.

Sweet the mo ... ments rich in bles ... sing, Which be ...

fore the Cross I spend, Life and health and

peace pos ... sess ... ing, From the sin ... ner's dy ... ing friend!

Here I sit with won ... der view ... ing Mer ... cy flow in

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is a single melodic line with lyrics written below the notes.

streams of blood; Pre cious drops, my soul be

dew ing, Plead and claim my peace with God.

2

Truly blessed is the station,
 Low before his cross to lie;
 While I see divine compassion
 Floating in his languid eye.
 Here it is I find my heaven,
 Here the God of mercy trace,
 "Loving much for much forgiven"
 Made a monument of Grace.

3

Love and grief my heart dividing,
 Fain with tears His feet I'd bathe,
 Constant still "in Him abiding,"
 Life deriving from His death:
 May I still enjoy this feeling,
 In all need to Jesus go;
 Prove his wounds each day more healing,
 And Himself more deeply know!

Robinson.

JESUS! CALM MY TROUBLED HEART.

"And he arose and rebuked the wind, and said unto the sea, Peace, be still. And immediately the wind ceased, and there was a great calm?" 4 Mark. 39.

No. 15.

Treble or
Tenor.

Bass.

Org. or
P.F.

Moderato.

p

un ... be ... lief de ... part; Speak, and all my sor ... rows

un ... be ... lief de ... part; Speak, and all my sor ... rows

cease, Speak, and all my soul is peace. Com ... fort

cease, Speak, and all my soul is peace. Com ... fort

me when ... e'er I mourn, With the hope of

me when ... e'er I mourn, With the hope of

The first system of the musical score for the hymn 'When I Mourn'. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the alto clef, and a piano accompaniment in the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are 'me when ... e'er I mourn, With the hope of'.

thy re turn: And till I thy glo ry

thy re turn: And till I thy glo ry

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'thy re turn: And till I thy glo ry'. There is a double bar line in the middle of the system.

see Bid me still be lieve in thee.

see Bid me still be lieve in thee.

The third system of the musical score. It concludes the hymn. The lyrics are 'see Bid me still be lieve in thee.'. There is a double bar line at the end of the system.

THE DYING BELIEVER TO HIS SOUL.

Nº 16.

Maestoso.

Tenor
8^{va}

Org: or
P.F.

Death..less prin...ci...ple a rise! Soar thou na...tive

of the skies! Pearl of price by Je...sus bought,

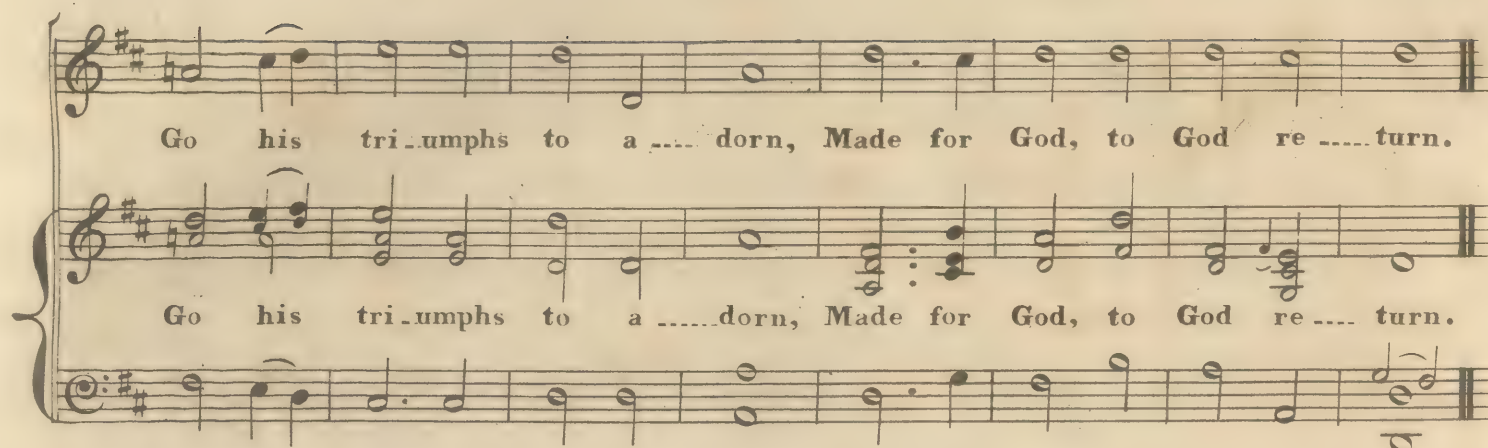
To his glo...rious like..ness wrought, Go to shine be

fore his throne, Deck his Me.....dia.....to...rial crown;

of the skies! Pearl of price by Je...sus bought,

To his glo....rious like..ness wrought, Go to shine be

fore his throne, Deck his Me....dia.....to....rial crown;



2

Lo, he beckons from on high!
 Fearless to his presence fly,
 Thine the merit of his blood,
 Thine the righteousness of God!
 Angels, joyful to attend,
 Hovering round thy pillow bend,
 Wait to catch the signal giv'n,
 And escort thee swift to heav'n.

3

Is thy earthly house distrest?
 Willing to retain its guest?
 'Tis not thou, but it, must die,
 Fly, celestial tenant fly!
 Burst thy shackles, drop thy clay,
 Sweetly breath thyself away,
 Singing, to thy crown remove,
 Swift of wing, and fir'd with love.

4

Shudder not to pass the stream,
 Venture all thy care on Him,
 Him, whose dying love and power,
 Still'd its tossing, hush'd its war:
 Safe is the expanded wave,
 Gentle as a summer's eve,
 Not one object of his care,
 Ever suffer'd shipwreck there.

5

See the haven full in view!
 Love divine shall bear thee through,
 Trust to that propitious gale,
 Weigh thy anchor, spread thy sail:
 Saints in glory perfect made
 Wait thy passage through the shade,
 Ardent for thy coming o'er,
 See, they throng the blissful shore!

6

Mount, their transports to improve,
 Join the longing choir above,
 Swiftly to their wish be given,
 Kindle higher joy in heaven!
 Such the prospects that arise
 To the dying Christians eyes!
 Such the glorious vista, faith
 Opens through the shades of death!

O GOD OF ABRAHAM!

"And, He led them forth by the right way that they might go to a city of habitation."

No. 17.

107. Psalm. 7.

Tenor
8^{va} lower.

Treble

Org or
P.F.

Bass.

O God of A... b'ram! by whose hand, Thy peo... ple

still are fed; Who through the wea... ry stage of life, Hast

all our fa... thers led. Hast all our fa... thers led.

2

Our vows, our prayers, we now present
Before thy throne of grace,
God of our fathers, be the God
Of their succeeding race.

3

Through each perplexing path of life,
Our wandering footsteps guide,
Give us by day our daily bread,
And raiment fit provide.

4

O spread thy covering wings abroad,
Till all our wanderings cease,
And at our Father's lov'd abode,
Our feet arrive in peace.

5

Now with the humble voice of prayer,
Thy mercy we implore,
Then with the grateful voice of praise,
Thy goodness we'll adore.

THE LORD JEHOVAH REIGNS.

*The Lord Jehovah is my strength and my song he also is become
my salvation. 12 Isaiah. 2.*

No 18.

Tenor & lower. Treble Org: or P.F. Bass.

The Lord Je... ho... vah reigns, A...bove the lof...ty skies, And

from his own e...ter...ni...ty, The wastes of na...ture spies.

2

This great Jehovah's mine!
The saint in rapture cries;
And to this everlasting rock
My joyful spirit flies

3

From this eternal spring
A full salvation flows;
And with the wonders of his love,
My grateful bosom glows.

4

His name shall be my song,
While life and breath are given,
And His unceasing praise resound
Eternally in heaven.

OH THAT I MIGHT WALK WITH GOD!

"And Enoch walked with God." 5 Gen: 22.

Guarini

Nº 19.

Tenor 8^{va}

Treble
Org: or
P. F.

Bass.

p

Oh that I might walk with God! Je ... sus!

Oh that I might walk with God! Je ... sus!

my com ... pan ... ion be, Lead me to thy blest a ...

my com ... pan ... ion be, Lead me to thy blest a ...

bode, Through the fire or through the sea.

bode, Through the fire or through the sea.

2

Joined to Thee by humble love,
Nothing I desire beside,
Only let me never move,
Never stir without my guide.

C. Wesley.

THE MARTYRS' HYMN.

No 20. Maestoso

Treble. *p* *f* *p* *f*
Hal...le...lu-jah! Lord our God! Hal...le...lu-jah! Lord our God!

C. Tenor.
2^d or Treble
Hal...le...lu-jah! Lord our God! Hal...le...lu-jah! Lord our God!

Tenor.
8^{va}. lower
Lord our God! Lord our God!

Bass.
Lord our God! Lord our God!

Org: or
P.F.
p *f* *p* *ff*

Halle-lujah, Halle-lujah, Halle-lu-jah, Halle-lujah, Hal-le-lu-jah, Lord our God!

Halle-lu-jah, Halle-lu-jah, Hal...le...lu...jah, Lord our God!

Hal-lelu-jah, Hallelu-jah, Hallelu-jah, Lord our God!

Hal-lelu-jah, Hallelu-jah, Lord our God!

Havergal's Op: 2.

p

Now our earthly course is trod: Pass'd are all our cares and

Pass'd are all our cares and

Now our earthly course is trod: Pass'd are

Now our earthly course is trod: Pass'd are all our cares and

p

pp Largo

fears, And we quit this vale of tears. this vale of tears.

fears, And we quit this vale of tears. this vale of tears.

now our cares and fears, And we quit. this vale of tears.

fears, And we quit this vale of tears. this vale of tears.

pp Largo

f Allegretto con Spirito

Pass'd are all our cares and fears, And we

Pass'd are all our cares and fears, And we

Pass'd are all our cares and fears, And we

Pass'd are all our cares and fears, And we

f

Largo p

quit this vale of tears. this vale of tears.

quit this vale of tears. this vale of tears.

quit this vale of tears. this vale of tears.

quit this vale of tears. this vale of tears.

p

8ves

2

Hallelujah! King of Kings,
Now our spirits spread their wings
To the mansions of the blest,
To their everlasting rest.

3


Hallelujah! Lord of Lords,
Be our last and dying words,
Glory to our God above,
To our murd'ers peace and love!


Milman's Martyr of Antioch.

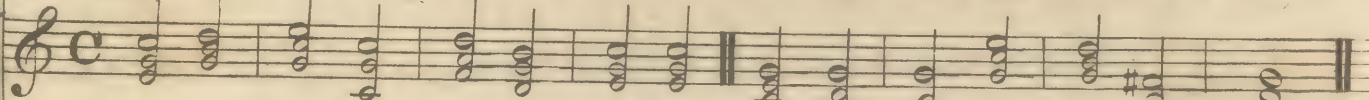
SOON THE TRUMPET OF SALVATION.

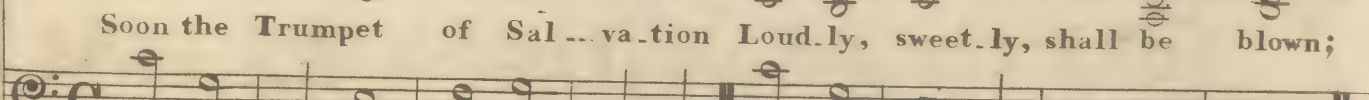
"And it shall come to pass in that day that the great trumpet shall be blown, and they shall come which were ready to perish." 27. Isaiah. 13.

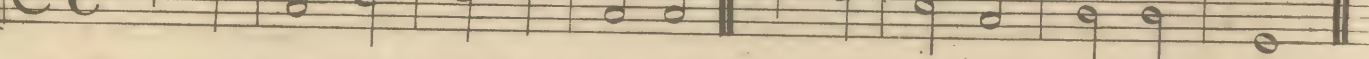
No 21.

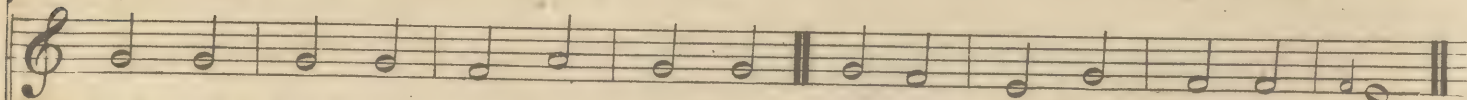
Counter Tenor.  Soon the Trumpet of Sal...vation Loud.ly, sweet.ly, shall be blown;

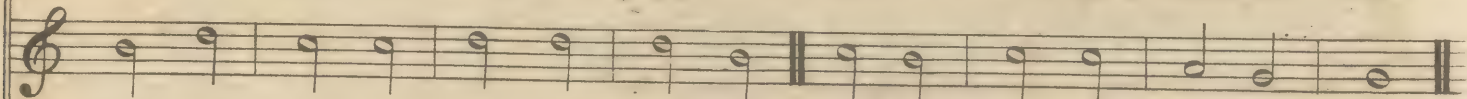
Tenor 8^{va} lower.  Soon the Trumpet of Sal...vation Loud.ly, sweet.ly, shall be blown;

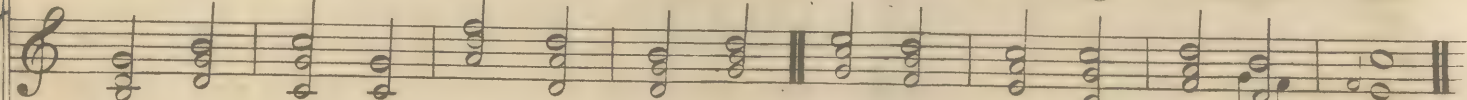
Treble  Soon the Trumpet of Sal...vation Loud.ly, sweet.ly, shall be blown;

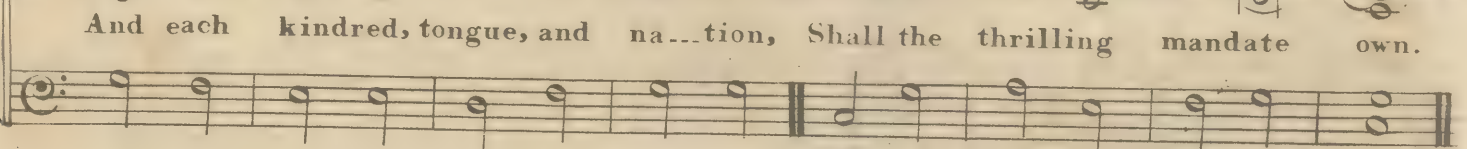
Org. or P.F.  Soon the Trumpet of Sal...vation Loud.ly, sweet.ly, shall be blown;

Bass 

 And each kindred, tongue, and na...tion, Shall the thrilling mandate own.

 And each kindred, tongue, and na...tion, Shall the thrilling mandate own.

 And each kindred, tongue, and na...tion, Shall the thrilling mandate own.



2

Myriads, verging on perdition,
Roused by its persuasive sound,
Shall with ardor and contrition,
Come from earth's remotest bound.

3

Then the wounded and the fainting,
Then the tortured idol slave,
Then the captive exile panting,
And the borderers of the grave;—

4

All shall haste and come believing
To the refuge, of the cross;
And, the Saviour's grace receiving,
Joyous count all else but loss.

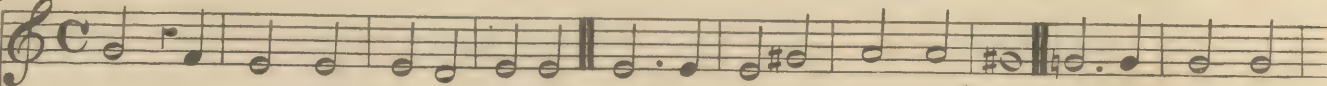
5

Great Immanuel! send thy Spirit!
Let the Gospel trump be blown;
May the heathen know thy merit,
May they bow before thy throne!

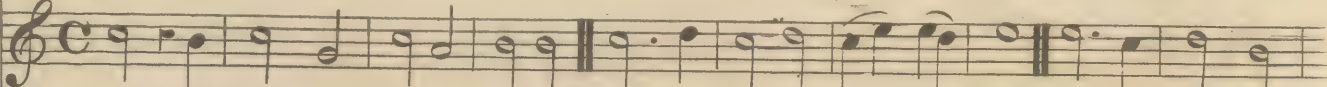
HARK! WHAT MEAN THOSE LAMENTATIONS.

"Come over into Macedonia and help us." 16. Acts. 9.


Nº 22.

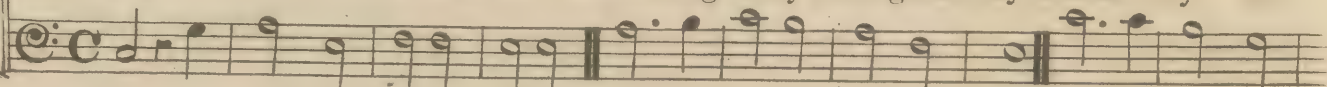
Counter Tenor. 

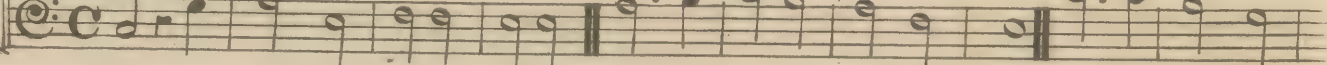
Hark! what mean those lamentations, Rolling sadly through the sky? 'Tis the cry of

Tenor 8va lower. 

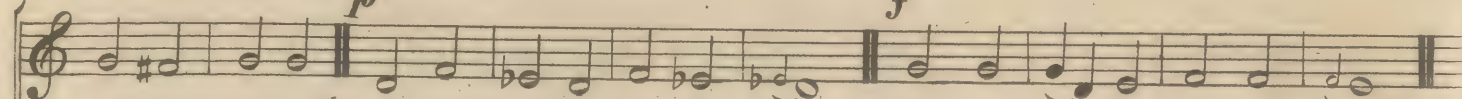
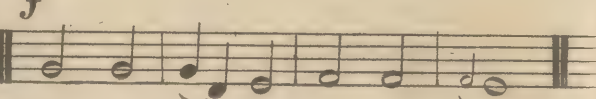
Hark! what mean those lamentations, Rolling sadly through the sky? 'Tis the cry of

Treble 

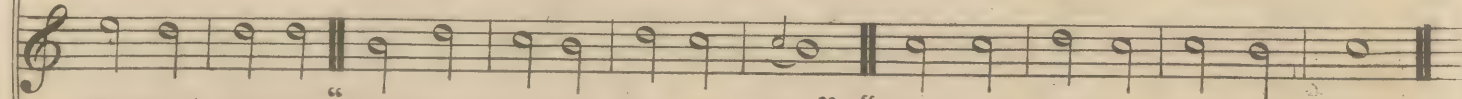
Org: or P. F. 

Bass. 

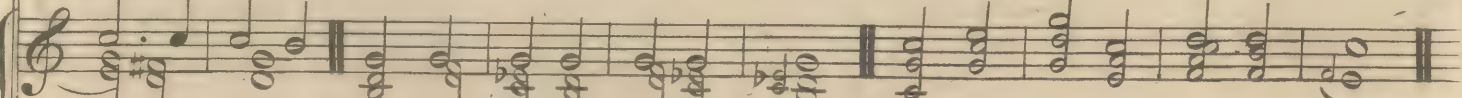
Hark! what mean those lamentations, Rolling sadly through the sky? 'Tis the cry of

p  *f* 

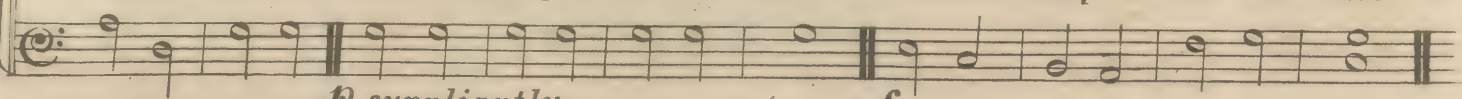
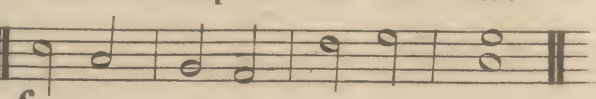
Heathen nations "Come and help us ere we die." "Come and help us ere we die."



Heathen nations "Come and help us ere we die." "Come and help us ere we die."



Heathen nations "Come and help us ere we die." "Come and help us ere we die."

p  *f* 

p suppliantly. *f*

2
Lost, and helpless, and desponding,
Wrapt in error's night they lie:
To their cries your hearts responding,
"Haste to help them, ere they die!"

3
Hark, again! those lamentations
Rolling sadly through the sky:
Louder cry the Heathen nations
"Come and help us, ere we die!"

4
Hear the Heathens' sad complaining,
Christians! hear their dying cry;
And, the love of Christ constraining,
Join to help them ere they die!

WHENCE THOSE SOUNDS SYMPHONIOUS?

"And suddenly there was with the Angel a multitude of the heavenly host praising God."

2. Luke. 13.

No. 23. *Vivace.*

Tenor
8va

Treble

Org: or
P.F.

Bass

Whence those sounds sym... pho... nious? Solemn, Solemn, sweet and rare,

Whence those sounds sym... pho... nious? Solemn, Solemn, sweet and rare,

Mu... sic most har... mo... nious, Fill... ing Fill... ing all the air:

Mu... sic most har... mo... nious, Fill... ing Fill... ing all the air:

Hark! tis Angels singing

Hark! tis Angels singing

p *cres*

tis Angels singing

tis Angels singing

p *mf*

Sing here on

tis Angels singing Angels singing Singing here Singing here on earth;

earth Singing here Singing here on earth;

tis Angels singing Angels singing Singing here Singing here on earth;

Duett.

Joy...ful ti..dings, Joy...ful ti..dings, bring-ing Of the Sa..viour's birth.

p Joy..ful ti...dings, bring-ing Of the Sa..viour's birth.

Instrumental.

Joy..ful ti-dings, Joy..ful ti-dings bring-ing Of the Sa..viour's birth.

Joy..ful ti-dings, Joy..ful ti-dings bring-ing Of the Sa..viour's birth.

tutti.

2

In that region yonder,
 Where the angels sing,
 Bursts of joy and wonder,
 Make the air to ring.
 Praise and adoration
 Be to Christ above,
 Peace to ev'ry nation
 From the God of love!

3

Now ye heavens, sing ye;
 Earth break forth and cry;
 O ye mountains, ring ye,
 With the sound of joy;
 For the Lord has done it;
 His the victory;
 His own arm hath won it;
 Israel shall be free.

Kelly.

O GOD! MINE INMOST SOUL CONVERT.

"Looking for and hasting unto the coming of the day of God." 2. Peter. 3. 12.

No. 24.

Grave Sostenuto.

Aria.

Organ or
P.F.

O God! mine in... most soul con... vert, And deep... ly

on my thought... ful heart E... ter... nal things im... press:

O may I feel their so... lemn weight, And trem... ble

on the brink of fate, And wake to righ ... teous...

ness. And wake to righ ... teous ... ness.

2

Before me place in dread array
 The pomp of that tremendous day,
 When thou with clouds shalt come
 To judge the nations at thy bar,
 And tell me, Lord, shall I be there
 To meet a joyful doom?

3

Be this my one great business here
 With serious industry and fear,
 Eternal bliss t'insure;
 Thine utmost counsel to fulfil,
 And suffer all thy righteous will,
 And to the end endure.

4

Then, Saviour, then my soul receive,
 Transported from this vale to live,
 And reign with thee above;
 Where faith is sweetly lost in sight,
 And hope in full supreme delight,
 And everlasting love!

C. Wesley.

JESUS! DIDST THOU BLEED.

"The life which I now live in the flesh I live by the faith of the son of God, who loved me and gave himself for me." 2. Gal: 20.

Nº 25.

Aria.

ad lib.

Org. or P.F.

lento doloroso

Je...sus! Je...sus! Je...sus! didst thou bleed and languish,

On the cross in dy...ing anguish, For the

Vivace

ills that I have done,? Then while on this earth I tar...ry

Eve and mat... in gales shall car...ry.

p

Grateful praises

cres *f*

Grate-ful praises to thy throne. Grate-ful

praises to thy throne.

2

And when I no more shall number
 Days and nights, but sweetly slumber
 In the grave which thou hast blest,
 While my flesh in hope reposes,
 Till thy day my tomb uncloses,
 With Thee, Saviour, I shall rest.

* Rev^d J. East.

CALM THE SCENE.

"And, lo, the Angel of the Lord came upon them, and the glory of the Lord shone round about them." 2. Luke.9.

Nº 26.

Tenor 8^{va} lower.

Treble

Org: or P.F.

Bass.

Calm the scene, the winds scarce breathing, Shep...herds

Calm the scene, the winds scarce breathing, Shep...herds

watch their flocks by night, An...gels glad their heav'n at

watch their flocks by night, An...gels glad their heav'n at

leaving, Burst on earth in floods of light. Beth'..lem's

leaving, Burst on earth in floods of light. Beth'..lem's

plains now bright with glo.....ry, See! the An gel

plains now bright with glo.....ry, See! the An gel

folds his wing; Soon he tells the wondrous story

folds his wing; Soon he tells the wondrous story

Christ is born a Saviour King!

Christ is born a Saviour King!

2
Loudly sweet they hymn their chorus,
"Glory be to God on high,
"Peace on earth, good will towards us"—
See! they soar beyond the sky.
Did these Angels praise the Saviour,
Who a Saviour do not need?
Let us not be silent ever,
He for us was born indeed!

3
God Incarnate! Mighty Jesus!
Lord of all above — below!
Thee we bless, who cam'st to free us
From the chains of sin and woe.
Once a babe, — now King of Glory!
Thee no Seraph's thought can scan,
But, dear Saviour, we adore Thee,
Son of God, and Son of Man.

4
Let thy wondrous Incarnation
Soon throughout the world be sung;
Let the praise of Thy Salvation
Dwell on ev'ry Heathen tongue.
Oh! remember Abraham's Offspring,
Joyless scattered o'er the earth!
Saviour God, we know rejoicing
They shall celebrate thy Birth!

ISRAEL SEE THE LORD'S SALVATION!

"Fear ye not; stand still, and see the Salvation of the Lord." 14 Exodus. 13.

N^o 27.

Tenor
8va
lower.

Treble

Org. or
P.F.

Bass.

f *fp*

Israel, see the Lord's sal...va...tion! Fear your haughty foes no more!

Israel, see the Lord's sal...va...tion! Fear your haughty foes no more!

Israel view'd with ex...ul...tation E-gypt life-less on the shore.

Israel view'd with ex...ul...tation E-gypt life-less on the shore.

f *fp*

God of bat.tles! God of bat.tles! Thus we tri-umph and a....dore.

God of bat.tles! God of bat.tles! Thus we tri-umph and a....dore.

f

2
Shout for joy! our God hath spoken;
Earth before him melts away;
Hell's opposing bands are broken,
Backward borne in wild dismay;
And Messiah,
Conqu'ring reigns with boundless sway.

3
Victors rise! with joy and wonder,
Triumph o'er the Prince of air,
Snap your warrior arms asunder,
Crowns of promis'd glory wear:
Fir'd with rapture
Tune your harps, your hymns prepare.

4
Lord of Hosts! to Thee in Zion
Endless praises shall be sung;
Thou, the might of Judah's Lion,
Terror o'er our foes hast flung.
God our helper!
'Tis for thee our harps are strung.

5
Angels, saints! in adoration,
Fall before Jehovah's throne;
Him, whose arm hath wrought salvation,
Let your ceaseless praises own:
Blessing, honour,
Give to Him, and Him alone!

RISE TO ARMS!

"Arise get thee down unto the host; for I have delivered it into thine hands."

7 Judges. 9.

Nº 28.

Tenor 8^{va} lower.

Treble

Org. or P.F.

Bass.

f *fp*

Rise to arms! spake God in thunder, Gideon for his coun. try rose,

Burst her fetter'd bands a sun. der, Dash'd to earth her cup of woes.

f *fp*

Thus Je... ho... yah Thus Je... ho... yah Bids us arm a... gainst our foes.

ff

2

Rise to arms! Hell's dreaded legions,
Throng with havoc in their train:
Rise to arms throughout all regions!
Break the Arch-apostate's chain!
Shall we slumber
While he spreads his iron reign?

3

Warriors, wake! o'er every nation
High the gospel standard bear;
Take the helmet of Salvation,
Shield of Faith, and lip of Prayer:
Girt with boldness,
Brave the Prince of earth and air!

4

Lord of Life! in fullest splendour
Beam upon a darkened world;
Be thy people's strong defender,
Be thy banner wide unfurled:
By thy power
Downward be the accuser hurled.

5

Hail the day! earth's sons and daughters,
Shall thy name in songs adore,
Like the sound of mighty waters;
Or the deep toned thunder's roar:
Alleluia,
God is King for evermore!

* J. A. Latrobe. A. B.

AWAKE MY SOUL !

"Wherefore take unto you the whole armour of God." 6. Ephesians 13.

No 29 :

Org: or
P.F.

Aria

A ... wake my soul! lift up thine eyes, See

where thy foes a ... gainst thee rise!

In long ar ray, A

num'rous host. *f* Awake my soul or

thou art lost, *f* Awake my soul or thou art lost.

2

See where rebellious passions rage,
And fierce desires and lusts engage;
The meanest foe of all the train
Has thousands and ten thousands slain.

3

Thou tread'st upon enchanted ground,
Perils and snares beset thee round,
Beware of all, guard ev'ry part,
But most the traitor in thy heart.

4

Come then, my soul! now learn to wield
The weight of thine immortal shield;
Gird on thine arms, arms from above
Of heav'nly truth, and heav'nly love.

5

The terror and the charm repel,
The pow'rs of earth and pow'rs of hell;
The Son of God hath triumphed here,
Why should his faithful followers fear?

Mrs Barbauld.

27. PSALM. N.V.

No 30.

Counter
Tenor.

Treble

Org. or
P.F.

Bass.

Whom should I fear since God to me, Is saving health and

Whom should I fear since God to me, Is saving health and

light? Since strongly He my life sup-ports, Since strong-ly

light? Since strongly He my life sup-ports, Since strong-ly

He my life sup-ports, What can my soul af-fright.

He my life sup-ports, What can my soul af-fright.

2
Through Him my heart, undaunted, dares,
With numerous hosts to cope:
Through Him, in doubtful straits of war
For good success I hope.

3
Henceforth, within His house to dwell,
I earnestly desire,
His wondrous beauty there to view,
And his blest will inquire.

4
For there may I with comfort rest
In times of deep distress;
And safe, as on a rock, abide
In that secure recess.

(3)

CROWN WITH FREEDOM AFRIC'S BROWS!
Words & Music by a Clergyman.



REASONS FOR THE ABOLITION OF SLAVERY.

“A wretch in Barbadoes had chained a Negro-Girl to the floor, and flogged her till she was nearly expiring. Captain Cook and Major Fitch hearing her cries, broke open the door, and found her. The wretch retreated from their resentment; but cried out, exultingly, ‘that he had only given her thirty-nine lashes,’ (the number limited *by Law*), ‘at any one time; and that he had only inflicted this number *three* times since the beginning of the night;’ adding, ‘that he would prosecute them for breaking open his door, and that he would flog her to death for all any one, if he pleased; and that he would give her the fourth thirty-nine before morning.”

THE above occurrence was, some time ago, stated in evidence before a Committee of the House of Commons; and official accounts of numerous acts of cruelty committed, up to November, 1823, have been printed by order of the House. No alteration of the Law, alluded to above, has yet taken place in Jamaica. See “*The West Indies as they are*” (a recent Publication, by the Rev. R. BICKELL, late Curate of Port Royal:) also the Address of the DUKE of MANCHESTER to the Legislative Assembly, on their last Prorogation; and, especially, “*Clarkson’s History of the Abolition of the Slave Trade*.”—2^d vol. p. 247.

LONDON:

Published, for the Author, by PAINE and HOPKINS, 69, Cornhill,

(Op. 3.—PRICE 1s. 6d.)

The Profits will be given to an Anti-slavery Association.

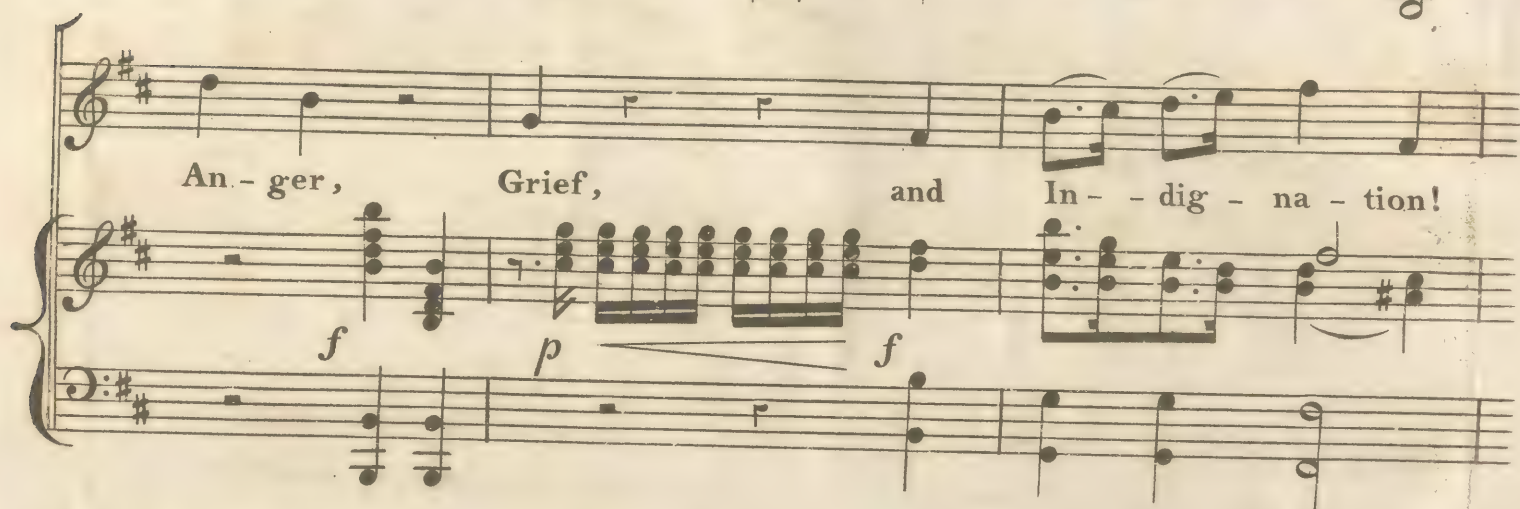
SPIRITOSO.

Moderato



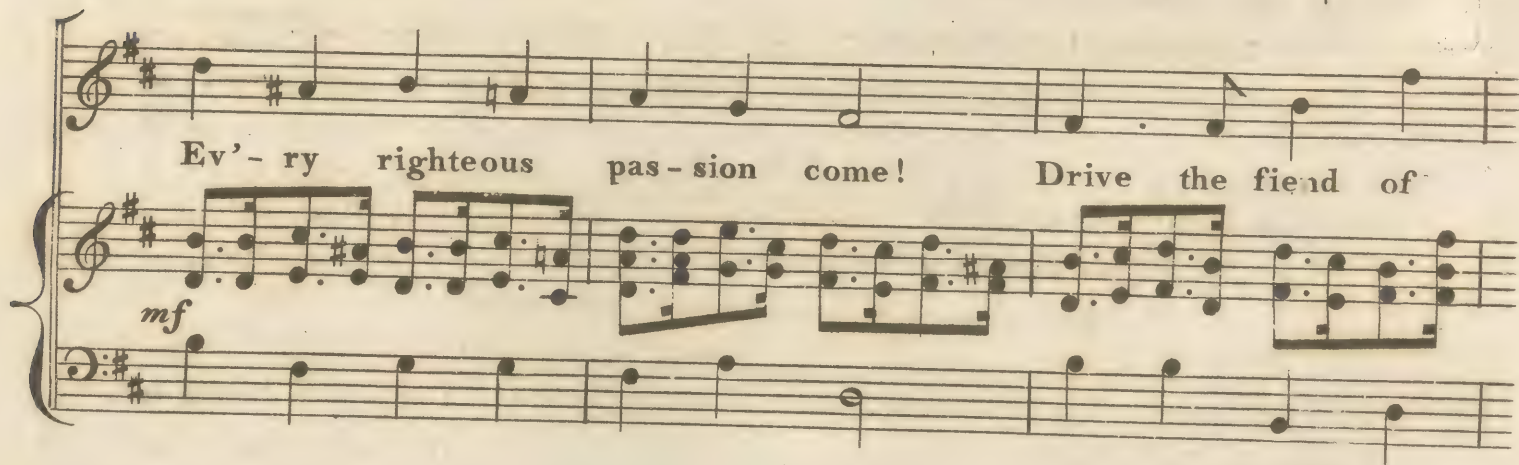
An - ger, Grief, and In - - dig - na - tion!

f *p* *f*



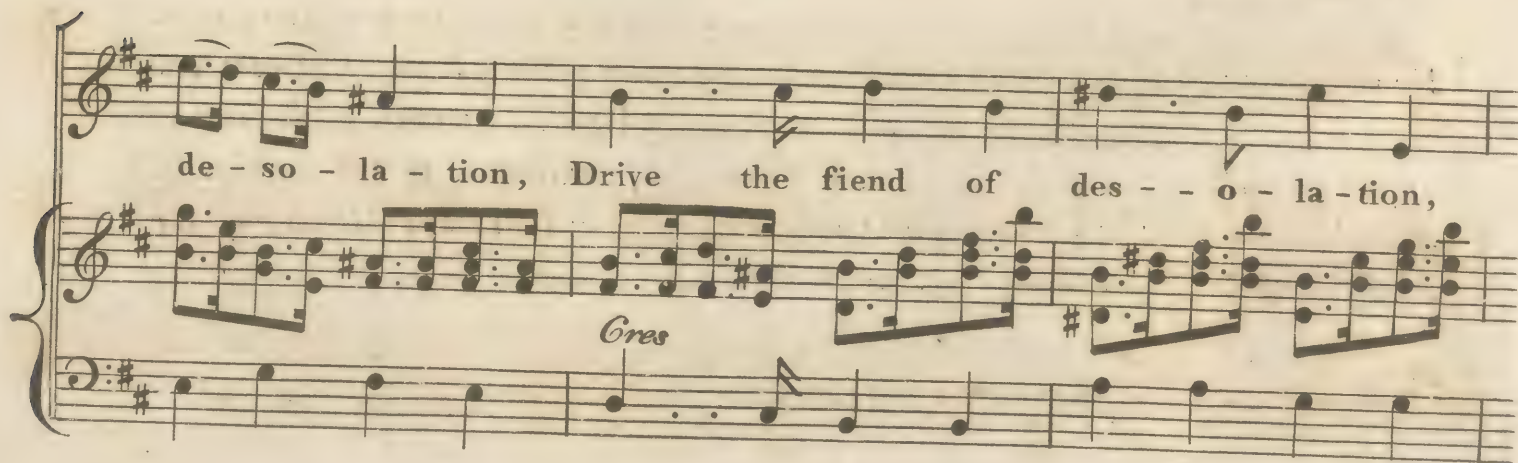
Ev' - ry righteous pas - sion come! Drive the fiend of

mf



de - so - la - tion, Drive the fiend of des - - o - la - tion,

Cres



Slav' - - ry, to his ruf - fian home.

2	3
Britons burn with hallow'd fury	Shall the hapless Negro-Mother,
At the tale of Afric's woes;	Shall the sable Maiden shriek?
When her daughters lash'd and gory—	Or, in speechless sorrow, smother
(Blush ye heav'ns my heart o'erflows!)	Pangs which fiercer hearts would break?

4
Cursed lash ! thy fell resounding
Bursts the fountain of our eyes !
Monster-men ! your crimes abounding
Call for vengeance from the skies !

5th VERSE.

Anger, Grief, and In-dig- - nation! Matrons, Fathers, Britons, rouse!

Give the Negress con-so-la-tion, Crown with freedom Afric's brows!

p *Gres*

Give the Negress con - so - la - tion Crown with free - dom

f

Af - ric's brows!

ralto

Thou art gone to the Grave!
An Elegy.
written by the lamented Bishop Heber!

AND SET TO MUSIC

for the
Voice & Piano Forte.
BY

W. H. HAVERGAL, A.M.

Op. 4.



Ent. Sta. Hall.

Reduced Price. 6^d.

LONDON,
J. ALFRED NOVELLO,

Music Seller by special Appointment to Her Majesty, 59, Dean Str. Soho, & 24, Poultry.
& IN NEW YORK, AT 389, BROADWAY.

The profits will be given to the Native Female Schools in India.

LENTEMENTE AFFETTUOSO

VOICE

PIANO
FORTE

Saviour has pass'd through its portals be...fore thee, And the lamp of his

love is thy guide through the gloom.

decre *for* *hr*

Thou art gone to the grave! we no lon-ger be...hold thee; Nor

pia *Cres.*

tread the rough path of the world by thy side: But the wide arms of

dolce

mercy are spread to enfold thee, And sinners may

hope since the sinless hath died. And sinners may hope since the

sinless hath died.

for

2

Thou art gone to the grave, — and its mansion forsaking
 Perhaps thy tried spirit in doubt linger'd long;
 But the sun-shine of Heav'n beam'd bright on thy waking,
 And the song which thou heard'st was the Seraphim's song.
 Thou art gone to the grave, — but 'twere wrong to deplore thee
 When God was thy Ransom, thy Guardian, thy Guide,
 He gave thee, and took thee, and soon will restore thee
 Where death hath no sting, since the Saviour hath died.

Lord build thy House speedily,

A Hebrew Melody,

Sung daily at Jerusalem & Bushire;

REHEARSED IN ENGLAND,

by the

Rev. Joseph Wolff, Missionary to the Jews,

AND

Noted and Arranged by



W. H. HAVERGAL. A. M.

Op. 5.

Ent. Sta. Hall.

Harve. St.

Price 1/-

London, Published by PALNE & HOPKINS, 69, Cornhill.

The Profits will be given to the London Society for promoting Christianity among the Jews.

MODERATO

LORD! Thou art migh--ty to build thy House speedily, speedi--ly.

LORD build! LORD build! build thy House speedily, speedily.

In haste, in haste even in our day, build thy House

speedily speedily He is blessed, He is mighty,

He is glorious, build thy House speedily, speedily.

LORD build! LORD build! build thy House speedily speedily.

In haste, in haste even in our day, build thy House speedily, speedily.

Let there be Light.

A Hymn

Written by the late Rev. J. Marriott of Exeter,
and Set to Music by

W. H. HAVERGAL, A. M.



The Profits will be given to the Newfoundland School Society.

Ent. Sta. Hall.

Op. 6.

no. 1/6.

Lon

ANDANTE.

VOCE Thou whose al ... migh ... ty word Cha ... os and Darkness heard,

ORGANO

P. FORTE

and took their flight: and took their flight: Hear us we

for

fina

hum ... bly pray, And, where the Gos ... pel day Sheds not its

LONDON,

JOHN SHEPHERD, 98, NEWGATE STREET.

glo...rious ray, "Let there be light!" "Let there be light!"

for *ff* *LENTANDO*

A TEMPO *piv*

2

Thou who didst come to bring,

On thy re...deeming wing

Healing and sight;
Health to the sick in mind,
Sight to the inly blind,
Oh! now to all mankind
"Let there be light!"

3

Spirit of truth and love,
Life-giving, holy, dove,
Speed forth thy flight;
Move on the water's face,
Bearing the lamp of grace,
And in Earth's darkest place,
"Let there be light!"

4

Blessed and holy Three,
Glorious Trinity,
Wisdom, Love, Might!
Boundless as Ocean's tide
Rolling in fullest pride,
Through the world far and wide,
"Let there be light!"

FAREWELL,

Written by
the lamented Bishop Heber,

and set to Music by

W. H. HAVERGAL, A. M.



Ent. Sta. Hall.

OP. 7.

Price 1/6

The profits will be given to Societies whose object is "The Reformation in Ireland."

London, Published (for the Author) by Paine & Hopkins, 69, Cornhill.

VOCE

LARGHETTO

PIANO FORTE

When
eyes are beam...ing What ne...ver tongue might tell, When
deces: mf decres:
tears are stream...ing From their crys...tal cell:
cres:

Farewell. HAVERGAL... Op. 7.

ANDANTE

When hands are link'd that dread to part, And heart is met by

throbbing heart, Oh! bitter bitter is the smart Of them that

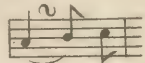
bid Farewell! Of them that bid Farewell! Farewell! Farewell!

mf *f* *p* *cres.* *ad lib:* *a tempo*

mf *decres:* *p*

2

When hope is chidden
That fain of bliss would tell;
And love forbidden
In the heart to dwell:
When, fettered by a viewless chain,



We turn and gaze, and turn again,
Oh! death were mercy to the pain
Of them that bid farewell!

THE
Lily and the Rose.
THE POETRY (for YOUNG PERSONS) by
Bishop Heber.
The MUSIC (an easy DUETT,) by
The Rev. W. H. Cavendish, A.M.



REDUCED
Price.
6d
Price 1/6

Ent: Star Hall.

The Profits will be given to Hindoo Female Schools.

OP. 8.

London, J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.

ANDANTE MODERATO.

PIANO
FORTE

1st Voice.

2nd Voice.

By cool Si lo am's sha dy

By cool Si lo am's sha dy

Decres:

rill, How sweet the Li ly grows!

rill, How sweet the Li ly grows!

2

How sweet the breath be...neath the hill Of Sha...ron's dew....y

How sweet the breath be...neath the hill Of Sha...ron's dew....y

This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The lyrics are: "How sweet the breath be...neath the hill Of Sha...ron's dew....y".

Rose! Of Sha...ron's dew....y Rose! How

Rose! Of Sha...ron's dew....y Rose! How

This system contains the third and fourth systems of music. The lyrics continue: "Rose! Of Sha...ron's dew....y Rose! How". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano), and a crescendo marking: *Cres:*.

sweet the breath be...neath the hill Of

sweet the breath be...neath the hill Of Sha...ron's

This system contains the fifth and sixth systems of music. The lyrics continue: "sweet the breath be...neath the hill Of" and "sweet the breath be...neath the hill Of Sha...ron's". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

The musical score is written for voice and piano. It features two vocal staves and a piano accompaniment. The tempo is marked 'Rallent:' at the beginning and 'a tempo' later. The lyrics are: 'Sha...ron's dew...y Rose! Of Sha...ron's dew...y Rose!'. The piano part includes dynamic markings 'p' (piano), 'Cres:' (crescendo), and 'Decres:' (decrescendo).

— 2 —
 Lo! such the child whose early feet
 The paths of peace have trod;
 Whose secret heart with influence sweet
 Is upward drawn to God.

— 3 —
 By cool Siloams shady rill,
 The Lily must decay;
 The Rose that blooms beneath the hill,
 Must shortly fade away.

— 4 —
 And soon, too soon, the wintry hour
 Of man's maturer age
 Will shake the soul with sorrow's power,
 And stormy passion's rage.

— 5 —
 O Thou! whose constant feet were found
 Within thy Father's shrine;
 Whose years with changeless virtue crowned
 Were all alike divine:

— 6 —
 Dependant on thy bounteous breath,
 We seek thy grace alone
 In childhood, manhood, age and death,
 To keep us still thine own.

A H Y M N.

*Translated from the Greek of Synesius by
Bishop Heber.
and Set to Music by*

THE REV. W. H. HAVERGAL, A.M.

Profits to the Church Missionary Society.



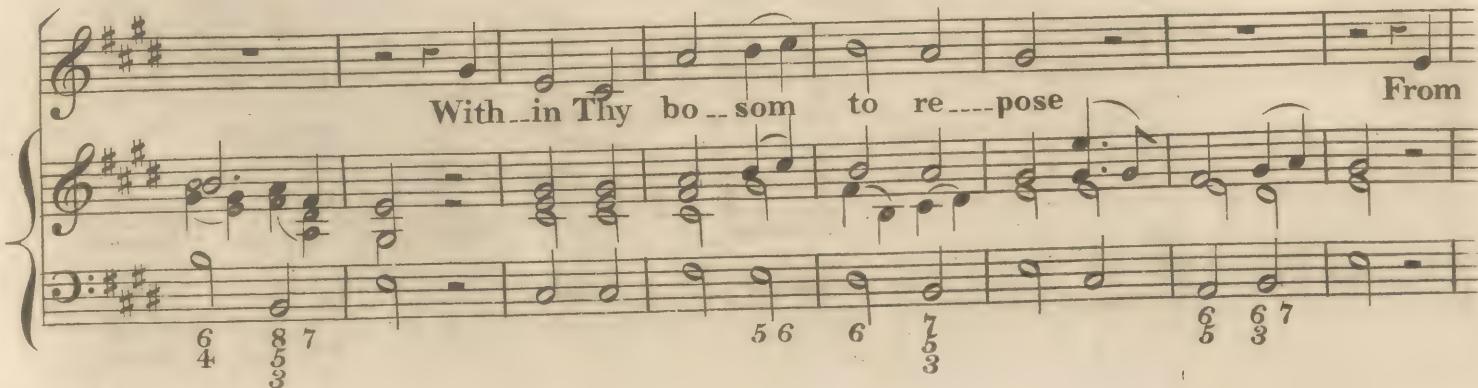
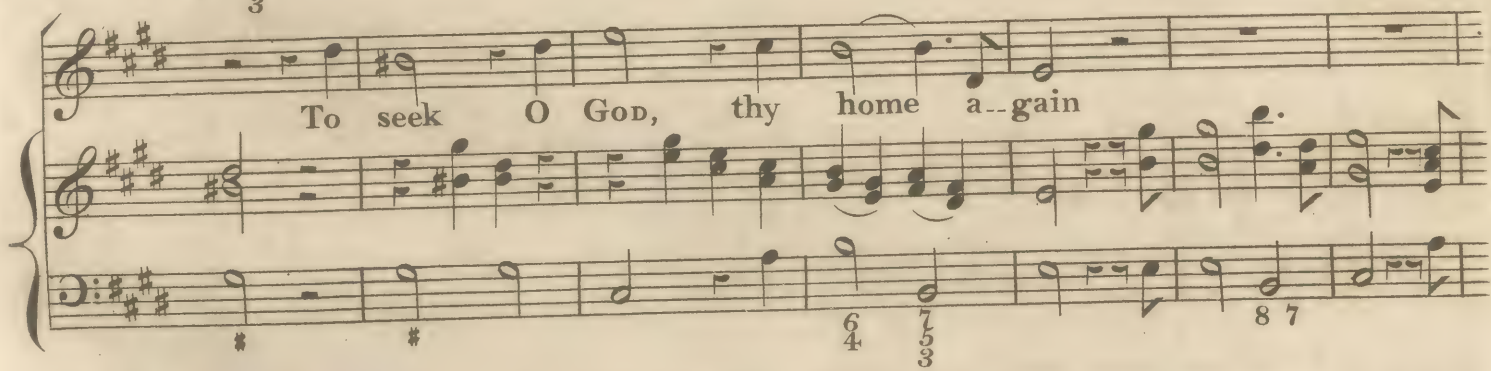
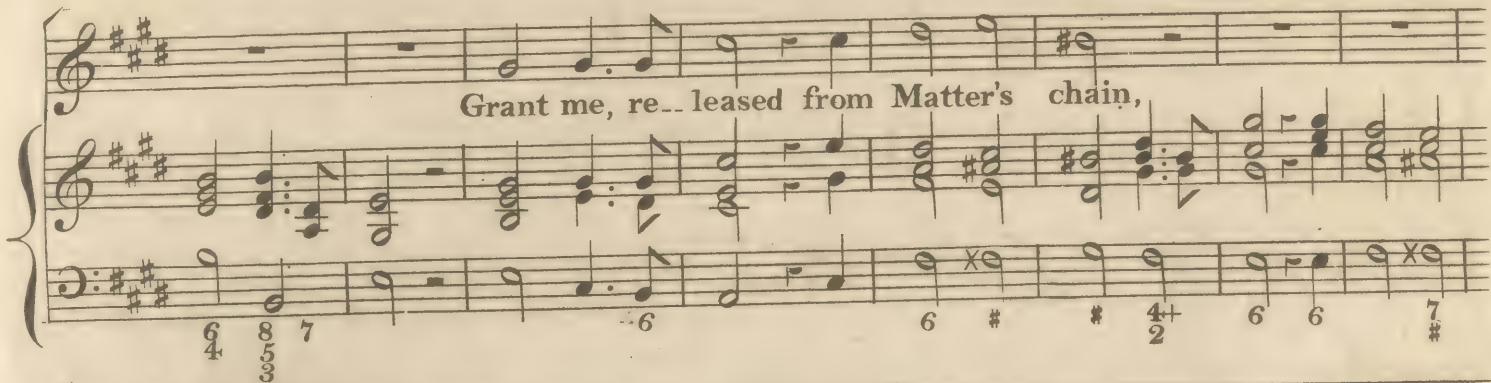
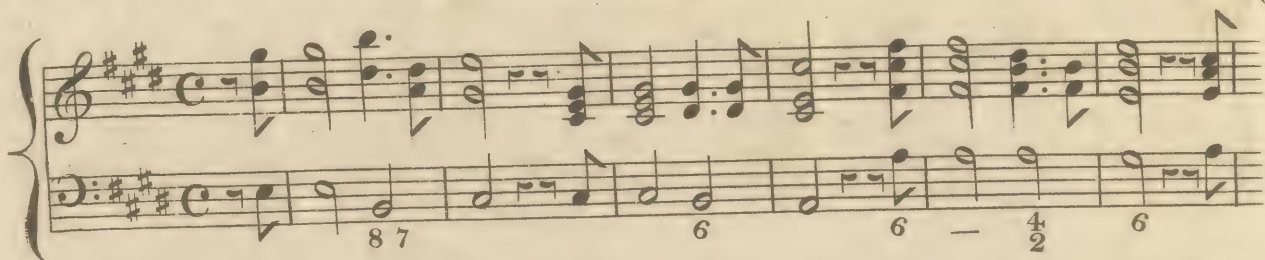
Ent. Sta. Hall.

OP. 9

Price 1/6.

London Published by Paine & Hopkins, 69, Cornhill.

*Andante
Moderato*



2

whence the stream of Spi ... rit

6 7 7 7 7 7 7 3 4 6 8

flows: From whence the stream of

8 7 7 7 7 7 7 6 5 4 3

Spi ... rit flows

6 4 7 3 6 5 4 3 9 6 4 3 8 7 7 8 7 7

8 7 7 6 5 4 3 5 6 6 8 7

Espressivo, ma non troppo presto.

A dew-drop of ce ... les ... tial birth Be ... hold me spilt on ne ... ther

6 5 4 3 6 - 7 6 # 4 7 6 7

earth Then give me to that pa...rent

8 3 3 5 6 6 3 3 3 6 5 4 7

lento well From which the flit...ting wand' rer fell.

lento

6 4 5 6 6 6 4 7

a tempo Then give me to that pa...rent well From which the flit...ting

a tempo

6 4 3 9 4 6 6 6 5 2 5 2

wand' rer fell From which the flit...ting wand' rer fell.

6 4 6 5 6 4 5 6

3 3 3 6 6 6 7 3 3 3 6 6 5 4 5

MUSICAL COMPOSITIONS

BY

THE REV. W. H. HAVERGAL, A. M.

[PROFITS TO VARIOUS CHARITIES.]

WORDS BY BISHOP HEBER.			s.	d.		s.	d.
"From Greenland's icy mountains," 2nd edit. (Hymn)	2	6			Newfoundlander's Petition	2	0
"Thou art gone to the grave" (Elegy) Op. 4	1	6			"Let there be light," Op. 6	1	6
"Grant me, released from matter's chain," (Hymn) Translated from the Greek of Synesius, Op. 9	1	6			"Lord, when our wayward feet," Op. 13	1	6
Farewell,—“When eyes are beaming,” Op. 7.	1	6			"Lord, build thy house speedily," (Hebrew Melody,) Op. 5.	1	0
The Lilly and the Rose,—“By cool Siloam's shady rill,” Op. 8	1	6			Lay of the Persian Muleteer, Op. 17	1	6
"If thou wert by my side, my Love," Op. 12.	1	6			A Cradle Hymn. Words by the daughter of a Clergyman, (Lithographic Vignette,) Op. 18	2	0
"Life nor Death shall us dis sever" } (Three Hymns)					"Rest is not here." Words by Miss Emra, Op. 24	1	6
"Lord, whose love in power excelling" } Op. 10	2	0			"How fair are the beauties of Nature arround." By Ditto, Op. 26	2	0
"There was joy in Heaven" }					"O speak that gentle word once more." Words by the Rev. J. East, A. M. Op. 25	2	0
"God that madest earth and Heaven" (Vesper Hymn) Op. 14	2	0			A Nursery Scene. Words by Miss Emra, (Lithographic Vignette,) Op. 27	2	6
"Oh! green was the corn, as I rode on my way," Op. 15	2	0			Original Airs and Harmonized Tunes, adapted to Hymns of various measures	10	6
"When Spring unlocks the flowers," Op. 20	1	6			"Weep not for me"—from the Poems appended to "The Widow of Nain," Op. 30	2	0
"Jerusalem! Jerusalem! enthroned once on high," Op. 21	2	6			"We will not weep for thee"—from "The Widow of Nain," Op. 31	2	6
"The Son of God goes forth to war" (Hymn for St. Stephen's Day) Op. 22	2	0			"Fly ye hours." Words by the Rev. H. F. Lyte, A. M. Op. 33	2	6
Hope,—“Reflected on the lake I love, to see the stars of evening glow,” Op. 23	1	6			"Hark! to the Old Bell's Chime"—by the Authoress of "Scenes in our Parish," Op. 34	2	6
The Loyal Englishman's Litany—"From foes that would the land devour," Op. 28	2	0			"I love—I love the Morning," (Duett) Op. 36	2	0
"I praised the earth in beauty seen," Op. 29	2	6			An Evening Service, with 100 Antiphonal Chants, Op. 35.	12	0
"Wake not, O Mother," Op. 32	2	0			Morning and Evening Hymn. An Inverse Palindrome } on coloured card	1	0
					Mementote Vincitorum Ditto Ditto	1	0
					Four Double Chants, (Recte et Retro, &c.) on coloured card	1	0

WORDS BY OTHER AUTHORS.

"Beloved Saviour! let not me," Hymn composed in Hindoostanee, by the Rev. Abdool Messeeh, Op. 19.	2	0		
Protestant's Hymn—"Thou, whose uplifted arm," Op. 16	1	6		

The Gresham Prize Composition, No. 6, by the REV. W. HAVERGAL, A. M. . . . 5 0

ALSO

The Gresham Prize Composition, No. 1, "Jubilate"		by Charles Hart	8	6
No. 2, "Turn thee again, O Lord"		Kellow J. Pye	5	0
No. 3, "Have mercy upon me"		John Goss	3	6
No. 4, "Bow down thine ear"		Elvey	5	0
No. 5, "My Soul doth magnify the Lord"		Lucas	5	0

ARE ALL PUBLISHED BY

J. ALFRED NOVELLO,

MUSIC SELLER (BY SPECIAL APPOINTMENT) TO HER MAJESTY,
69, DEAN STREET, SOHO.

THREE HYMNS.

Written by Bishop Heber.

And Set to Music.



FOR VOICES & THE ORGAN OR PIANO FORTE.

by the

REV. W. H. HAVERGAL, A.M.

Ent. Sta. Hall.

OP. 10.

Price 2/6

The Profits will be given to Native Female Schools in India.

London, J. Alfred Novello, 69, Dean Street, Soho.

Also, by the same Composer and Publishers.

- | | | |
|--|------|------------------------------|
| Op. 1. From Greenland's icy mountains | 2/6 | for Hindoo Female Schools |
| 2. A Volume of Original Psalm & Hymn Tunes to Words partly original | 10/6 | D.° D.° |
| 3. Crown with freedom Afric's brows | 1/6 | Anti-Slavery Association. |
| 4. Thou art gone to the Grave (Bp. Heber) | 1/6 | Hindoo Female Schools. |
| 5. Lord build thy House speedily (Hebrew Melody) | 1/0 | London Jews' Society. |
| 6. Let there be Light. (Rev. J. Marriott) | 1/6 | Newfoundland Schools. |
| 7. Farewell (Bp. Heber) | 1/6 | Irish Reformation Societies. |
| 8. The Lily & the Rose, or "By cool Siloam's shady rill" (Bp. Heber) an easy Duet. | 1/6 | Hindoo Female Schools. |
| 9. Greek Hymn translated by Bp. Heber | 1/6 | D.° D.° |

2

1st HYMN.

"WHO SHALL SEPARATE US FROM THE LOVE OF CHRIST?" 8. Rom: 35.

Secondo.

Primo.

PIANO
FORTE.

Bass.

Life nor death shall us dis... sev... er From His love who

reigns for ev... er: Will He fail us? Will He fail us? Nev... er!

Nev... er! Nev... er! Nev... er! we cry. we cry. When to Him we cry. When to Him we

Org:
cry. to Him, to Him, we cry. When to Him, to Him, we cry. cry. to Him, to Him, we cry. When to Him, to Him, we cry.

Sin may seek to snare us, Fu...ry—Pass...ion tear us,

Sin may seek to snare us, Fu...ry—Pass...ion tear us,

Doubt and Fear, and grim De...spair, Their fangs a...gainst us try:

Doubt and Fear, and grim De...spair, Their fangs a...gainst us try:

But His might shall still de...fend us, And His bless...ed Son be-friend us,

But His might shall still de...fend us, And His bless...ed Son be-friend us,

And His Ho...ly Spi-rit send us Comfort, Comfort, ere we die.

And His Ho...ly Spi-rit send us Comfort, Comfort, ere we die.

ere we die... Send us Comfort ere we die.

ere we die ere we die Send us Comfort ere we die.

2nd HYMN.

"LORD! IF THOU WILT THOU CANST MAKE ME CLEAN?"

5. Luke 12.

LORD! whose love, in power ex - celling, Washed the leper's stain a ... way;

JE - SUS! from thy heavenly dwelling, Hear us, help us, when we pray.

— 2 —

From the filth of vice and folly,
 From infuriate passion's rage,
 Evil thoughts and hopes unholy,
 Heedless youth and selfish age;

— 3 —

From the lusts whose deep pollutions
 ADAM's ancient taint disclose,
 From the Tempter's dark intrusions,
 Restless doubt and blind repose;

— 4 —

From the miser's cursed treasure,
 From the drunkard's jest obscene,
 From the world, its pomp and pleasure,
 JESUS! Master! make us clean!

3rd HYMN.
JOY IN HEAVEN.

5

CHORUS.

There was joy in Heaven, There was
There was joy in Heaven, There was
There was joy in Heaven, There was
There was joy in Heaven, There was

The chorus is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "There was joy in Heaven, There was". The piano part features a lively, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

joy in Heaven,
joy in Heaven,
joy in Heaven,
joy in Heaven,

The verse is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "joy in Heaven,". The piano part continues with a similar lively melody and accompaniment as the chorus.

PART 3. 3 Voices.

2nd Treble or Cont. Ten:

When this goodly world to frame The LORD of might and mer--cy came:

Shouts of joy were heard on high, And the stars sang from the sky,--

CHORUS.

Glo-ry to God! Glo-ry to God! Glo--ry to God! in

Glo--ry to God! Glo-ry to God! Glo--ry to God! in

Glo--ry to God! Glo-ry to God! Glo--ry to God! in

Glo--ry to God! Glo-ry to God! Glo--ry to God! in

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, each with a treble and bass staff. The lyrics 'Heaven! in Heaven! in Heaven!' are repeated three times across the staves. The piano accompaniment is shown in a grand staff (treble and bass clef). The score includes dynamic markings such as *p* (piano), *f* (forte), and *ral^o* (rallentando), as well as a *dim.* (diminuendo) marking in the piano part.

— 2 —

There was joy in Heaven!
 There was joy in Heaven!
 When the billows, heaving dark,
 Sank around the stranded ark,
 And the rainbow's watery span
 Spake of mercy, hope to man,
 And peace with God in Heaven!

— 3 —

There was joy in Heaven!
 There was joy in Heaven!
 When of love the midnight beam
 Dawn'd on the towers of Bethlehem;
 And along the echoing hill
 Angels sang—"On Earth good will,
 And glory in the Heaven!"

— 4 —

There is joy in Heaven!
 There is joy in Heaven!
 When the sheep that went astray
 Turns again to virtue's way,
 When the soul, by grace subdued,
 Sobs its prayer of gratitude,
 Then is there joy in Heaven!

11

THE NEWFOUNDLANDERS' PETITION

for



Christian Education.

The Words and Music by

The Rev.^d W. H. Havergal, A.M.

(Profits to the Newfoundland School Society.)

Ent. Sta. Hall

Op. 11.

Price 2 -

Printed by Engelmann & Co

London: Published by Paine & Hopkins, 69, Cornhill.

D235/13

rem 387438



THE NEWFOUNDLANDERS' PETITION.

Tempo: $\text{♩} = 20. \text{ In:}$

ANDANTE CON ESPRESSIONE.

VOCE

PIANO
FORTE

The musical score is written for voice and piano. It begins with a vocal line in G major (one flat) and 2/4 time. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note pattern in the left hand. The tempo is marked 'Andante con espressione' and the time signature is 2/4. The score is divided into four systems. The first system shows the vocal line and piano accompaniment. The second system includes the lyrics 'Hear, Britain! hear thou the plaint of thy' and features a piano (p) dynamic marking. The third system includes the lyrics 'child ren Lodged in the land which thy ma riners found:' and features a 'dim.' (diminuendo) marking. The fourth system includes the lyrics 'Lodged in the land which thy ma riners' and features a 'f' (forte) dynamic marking. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern. The vocal line is written in a single staff with a treble clef. The piano part is written in two staves with a grand staff (treble and bass clefs). The key signature has one flat (Bb). The time signature is 2/4. The tempo is marked 'Andante con espressione'. The dynamics include 'p' (piano), 'f' (forte), and 'dim.' (diminuendo). The lyrics are: 'Hear, Britain! hear thou the plaint of thy child ren Lodged in the land which thy ma riners found: Lodged in the land which thy ma riners'.

fp
Hear, Britain! hear thou the plaint of thy

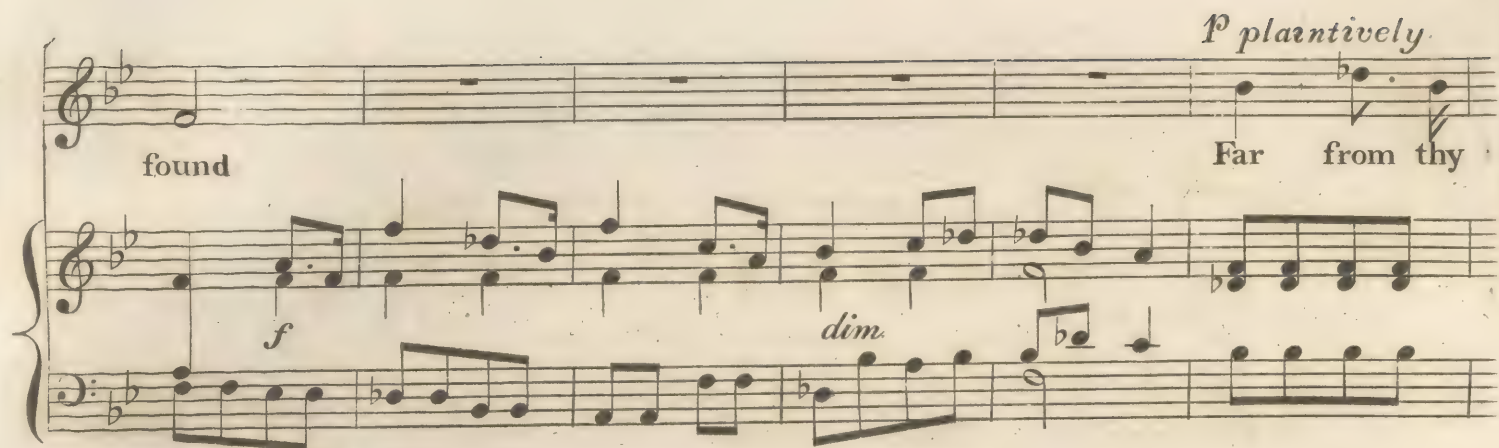
p
child ren Lodged in the land which thy ma riners found:

dim.

f
Lodged in the land which thy ma riners

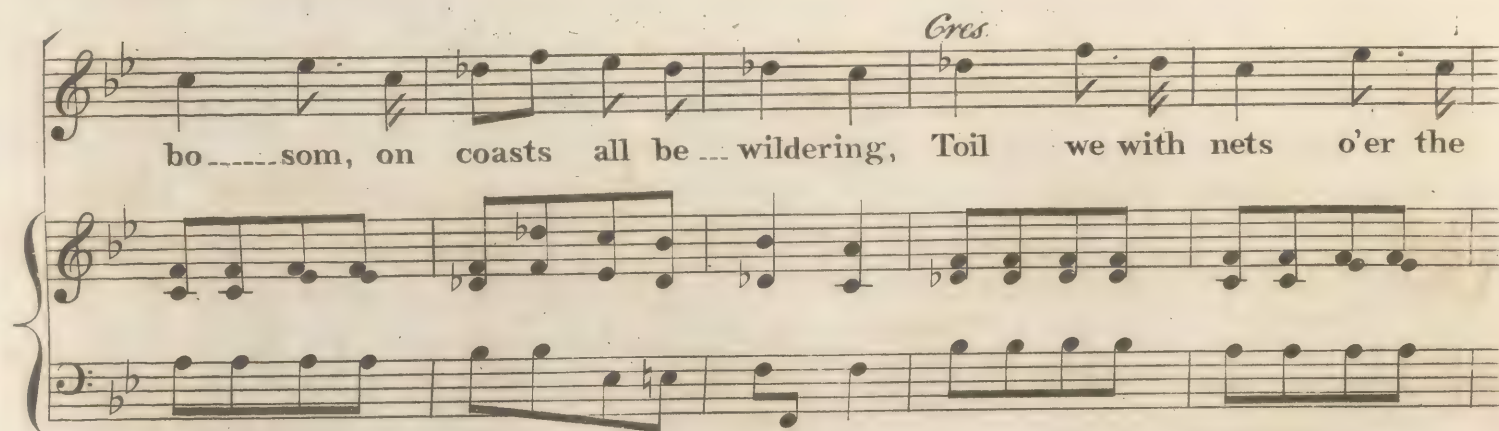
p plaintively

found Far from thy



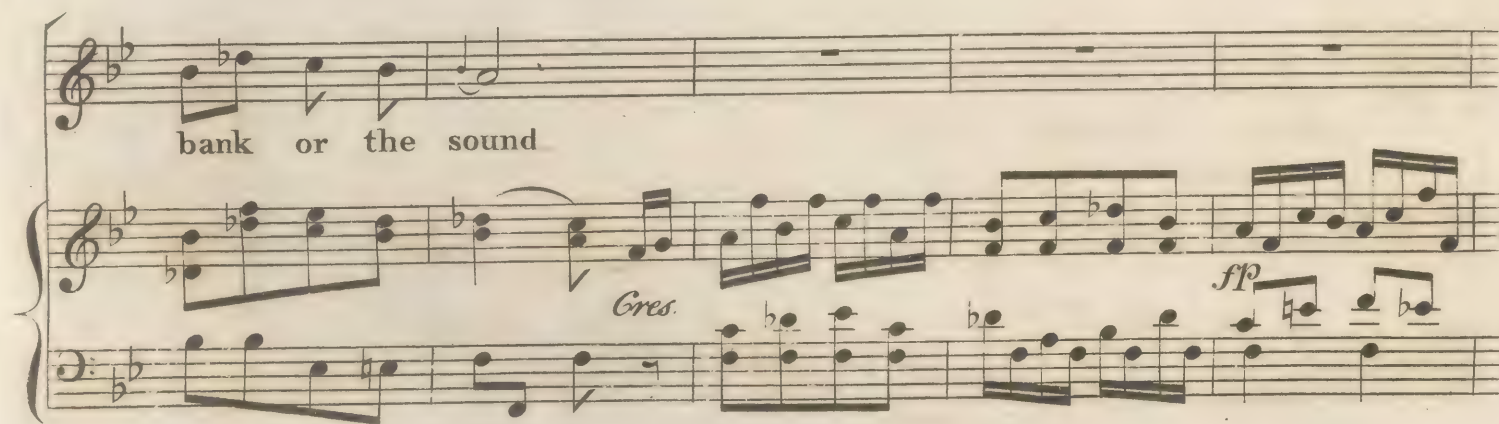
Cres.

bo...som, on coasts all be...wilderling, Toil we with nets o'er the



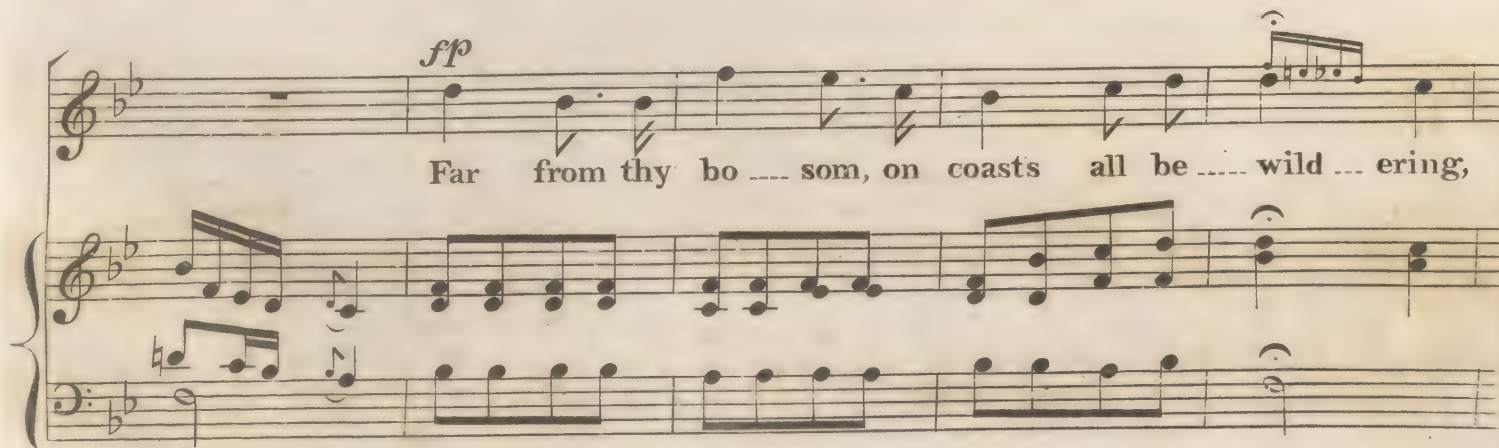
bank or the sound

Cres. *fp*



fp

Far from thy bo...som, on coasts all be...wild...ering,



Far from thy bo- - - - som, on

p *Cres.*

coasts all be- - - wild - - - ering, Toil we with nets o'er the

f *f*

bank or the sound

fp

Cres. *dim.*

— 2 —

Dark-waving pines fling their shade o'er our fountains,
 Error's black wing from our souls hides the light;
 Bleakly the snow-storm envelopes our mountains;
 Oh! be our sun-beam all kindly and bright

— 3 —

Kind hast thou been!— for maternal affection
 Oft, for our solace, her warm breast has riven;
 But freely give us, of gifts the perfection,
Knowledge to teach us the path-way to Heaven!

— 4 —

Send us the fragments that fall from the table
 'Round which thy home-born are bounteously fed;—
 Send us the manna of Him who is able
 To nourish and save us, "as life from the dead!"

— 5 —

Speak but the word!— and a throng will be zealous
 Quickly to launch on the wreck-covered deep:
 Heralds of mercy! "come over," and tell us
 "Tidings of joy," in the land where we weep.

— 6 —

Thus, though the pine-tree fringe darkly our fountains,
 Light, saving light, shall e'er beam from above;
 Coldly the snow-storm may shroud all our mountains,
 Warm shall our hearts be with heavenly love.

— 7 —

Then, Britain, hear thou the cry of thy children
 Lodged in the land which thy mariners found:
 Gladdened by thee shall our coasts, though bewildering,
 Loudly with songs to THE SAVIOUR resound!

Note. 1st Verse. Newfoundland was discovered A.D. 1496, by Sir John Cabot, and his son Sebastian, a native of Bristol. The Newfoundlanders, or their ancestors, originally came from Ireland, Scotland, and the Western parts of England. They regard England as their MOTHER-country. The average population is estimated at 100,000. The coasts of the Island are remarkably sinuous, and the numerous bays and creeks greatly perplex navigators. The fishing season commences in May, and ends in September; during which period, the extensive Cod-banks on the S. E., are frequented by thousands of hardy, but illiterate, men and boys.

Note. 2nd Verse. In the winter, when snow covers the ground for five months, the inhabitants go in parties to bring Firs from the immense forests which cover the Island. Most interesting accounts of the readiness of the people to provide timber for the erection of School-Houses are given in the Society's Reports, particularly in the last (1827) at p. p. 14 and 21.

VESPER HYMN,

Written by the late

REGINALD HEBER, D.D.

LORD BISHOP OF CALCUTTA.

Set to Music for One Voice, or Three Voices,



WITH AN ACCOMPANIMENT, FOR THE

ORGAN OR PIANO FORTE,

And, by Permission, Dedicated to

M^{RS} HEBER,

BY

THE REV^D W. H. HAVERGAL, A.M.

Ent. Sta. Hall.

Op. 14.

Price 2/-

(Profits to Hindoo-Female-Schools.)

London, J. Alfred Novello, 69, Dean Street, Soho.

D235/17

REM 387495

INTRODUCTION.

MAJESTICALLY AND SLOWLY.

Organ
or
Piano Forte.

f *p* *f* *p* *f* *p* *f* *p*

SOOTHINGLY AND MODERATELY QUICK.

fp *rall.* *rallen:*

WITH SOLEMNITY AND ENERGY.

3

1st Treble.
2nd Treble.
or
Counter Tenor.

Bass.

Organ
or
Piano Forte.

God! that ma...dest earth and heaven, Darkness and

God! that ma...dest earth and heaven, Darkness and

God! that ma...dest earth and heaven, Darkness and

SLOWLY.

light: Who the day for toil hast

light: Who the day for toil hast

light: Who the day for toil hast

light: Who the day for toil hast

dim. given, For rest the night. For rest the night.

given, For rest the night. For rest the night.

given, For rest the night. For rest the night.

dim. Cres.

4

SUPPLIANTLY BUT CHEERFULLY.

May thine An--gel guards de--fend us, Slum--ber sweet thy

May thine An--gel guards de--fend us, Slum--ber sweet thy

May thine An--gel guards de--fend us, Slum--ber sweet thy

MODERATELY QUICK.

Mer--cy send us, Ho--ly dreams and hopes at--tend us,

Mer--cy send us, Ho--ly dreams and hopes at--tend us,

Mer--cy send us, Ho--ly dreams and hopes at--tend us,

May thine An--gel

May thine An--gel

May thine An--gel

p

Vesper Hymn.

guards de...fend us, Slum...ber sweet thy Mer...cy send us,

guards de...fend us, Slum...ber sweet thy Mer...cy send us,

guards de...fend us, Slum...ber sweet thy Mer...cy send us,

Ho...ly dreams and hopes at...tend us, This live...long

Ho...ly dreams and hopes at...tend us, This live...long

Ho...ly dreams and hopes at...tend us, This live...long

night! This live...long night!

night! This live...long night!

night! This live...long night!

dim. *p*

"He then went by my side, my Love."

Written by the lamented

Bishop Heber,

During his Lordship's Visitation-Tour in

INDIA.

2nd Aug^t 1824.

Set to Music.

and

with Permission, most respectfully Dedicated to

MRS. HEBER.

By the

Com^{rs} W. H. Harvey & Co. M^{rs}.

Op. 12.

Ent Sta. Hall.

Price 1/6

LONDON,

JOHN SHEPHERD, 98, NEWGATE STREET.


D235 / 15

cm 387440

"If Thou wert by my side, my Love."

Written by
BISHOP HEBBER.

Music by
W.H. HAVERGAL.

Pend:  7 In:
MODERATO

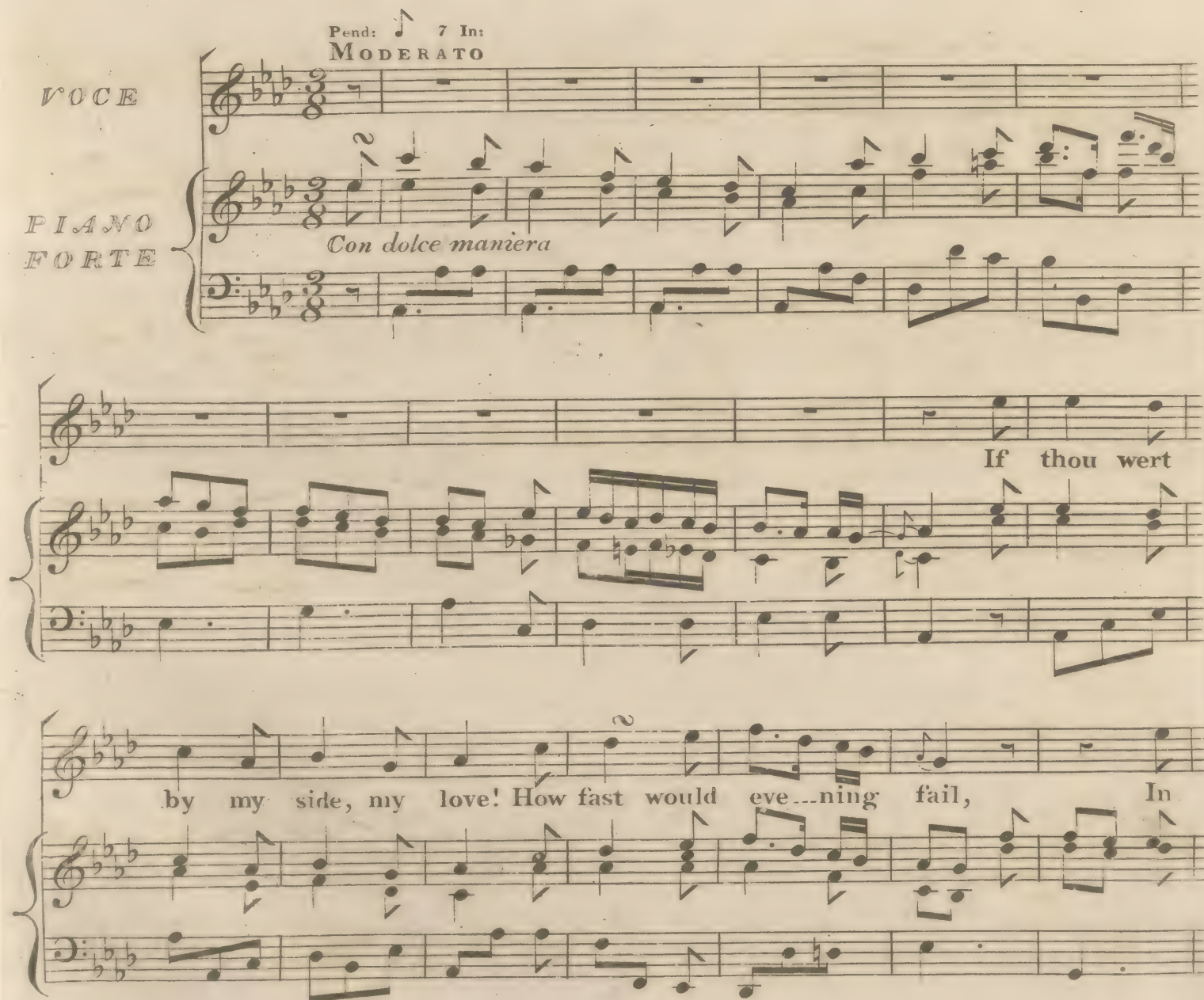
VOCE

PIANO
FORTE

Con dolce maniera

If thou wert

by my side, my love! How fast would eve-ning fail, In



If thou wert &c.

green Ben... ga... la's pal... my grove, List'ning the night-in-gale.

p

If thou, my love! wert by my

p *Cres*

Affettuoso *VIVACE*

side, My ba_bies at my knee; How gai...ly would our

p

pinnacle glide O'er Gunga's mimic sea! How

dim *fp*

gai...ly would our pin...nace glide O'er Gunga's mim...ic sea!

O'er Gun...ga's mim...ic sea!

rallendo

— 3 & 4 —

I miss thee at the dawning grey,
 When, on our deck reclined,
 In careless ease my limbs I lay,
 And woo the cooler wind.
 I miss thee when by Gunga's stream
 My twilight steps I guide;
 But most beneath the lamp's pale beam
 I miss thee from my side.

— 5 & 6 —

I spread my books, my pencil try,
 The lingering noon to cheer;
 But miss thy kind approving eye,
 Thy meek, attentive, ear.
 But when of morn and eve the star
 Beholds me on my knee,
 I feel, though thou art distant far,
 Thy prayers ascend for me.

— 7 —

Then on! then on! where duty leads,
 My course be onward still,
 O'er broad Hindostan's sultry meads,
 O'er bleak Almorah's hill!

(N. B. The performer may repeat this verse to the latter half of the Music, or, recurring to the commencement, proceed with the following stanza.)

— 8 & 9 —

That course, nor Delhi's kingly gates,
 Nor wild Malwah detain;
 For sweet the bliss us both awaits
 By yonder western main.
 Thy towers, Bombay, gleam bright, they say,
 Across the dark-blue sea;
 But ne'er were hearts so light and gay
 As then shall meet in thee!

"Lord! when our wayward feet."

A HYMN,

Written, and set to Music, by

THE REV. W. H. HAVERGAL, A.M.



Ant. Sta. Hall.

Op. 13.

Price 1/6

The Profits will be applied towards the erection of a
PARSONAGE-HOUSE to Christ Church, in the FOREST OF DEAN.

Post: 3 feet.

ORGAN
or
PIA. FOR.

ANDANTE. *f*

mf

L O N D O N ,

JOHN SHEPHERD, 98, NEWGATE STREET.

2

SUPPLIANTLY BUT WITH ENERGY.

2nd Treble
or
Cont: Tenor.

Tenor.

Treble.

Org: or P.F:

Bass.

mf

LORD! when our wayward feet Dangers and pe...rils meet,

LORD! when our wayward feet Dangers and pe...rils meet,

LORD! when our wayward feet Dangers and pe...rils meet,

mf

Shield us from harm: Shield us from harm: When, in this world of woes,

Shield us from harm: Shield us from harm: When, in this world of woes,

Shield us from harm: Shield us from harm: When, in this world of woes,

Legions of ghostly foes Fiercely our faith op...pose, Make barethine.

Legions of ghostly foes Fiercely our faith op...pose, Make barethine

Legions of ghostly foes Fiercely our faith oppose, Make barethine

arm! Make bare thine arm! Make bare thine arm!

arm! Make bare thine arm! Make bare thine arm!

arm! Make bare thine arm! Make bare thine arm!

dim *f*

pf

2

When Pleasure tempts to stray,
 Health chants her syren-lay,
 Keep us from guile:
 When, in affliction's hour,
 Waves rise and tempests lower,
 Robed in thy garb of power,
 Come, LORD, and smile!

3

When, on the verge of death,
 Faintly with faltering breath
 Comfort we crave:
 Then, from the gloomy flood,
 O JESU, Lamb of God,
 Through thine atoning blood,
 Rescue and save!

4 15

²²OH GREEN WAS THE CORN AS I RODE ON MY WAY!²²

Written by the late

REGINALD HEBER.D.D.

LORD BISHOP OF CALCUTTA.

SET TO MUSIC,



And, with Permission, most respectfully Dedicated to

MRS. HEBER,

BY

THE REV. P. W. H. HAVERGAL. A. M.

Ent. Sta. Hall.

Op. 15.

Price 2/-
REDUCED
Price,
1s

(Profits to Hindoo-Female-Schools.)

LONDON.

Printed & Sold by Paine & Hopkins, 69, Cornhill.

D235/17

no 387496

ANDANTE GRAZIOSO.

VOCE

PIANO
FORTE

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'ANDANTE GRAZIOSO.' The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic foundation with quarter and eighth notes. The voice part enters in the second measure of the first system. The lyrics are: 'green was the corn, as I rode on my way; And bright were the dewes on the blossoms of May; And Oh Green was the Corn!' The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is written in a single staff with a treble clef. The lyrics are written below the vocal staff. The score ends with a final measure in the fourth system.

Oh

green was the corn, as I rode on my way; And

bright were the dewes on the blossoms of May; And

Oh Green was the Corn!

dark was the syc... a more's shade to be... hold; And the

oak's... tender leaf ... was of em'rald and gold. And the

oak's ten-der leaf was of em'... rald and gold.

The

Oh Green was the Corn!

thrush from his holly, the lark from his cloud, Their

cho - rus of rapture sung jo - vial and loud; From the

soft ver - nal sky to the soft grassy ground, There was

beauty a - bove me..... be - neath and a - round.

Oh Green was the Corn!

The mild southern breeze brought a shower from the hill; And

yet, though it left me all drop-ping and chill, I

felt a new pleasure as on-ward I sped, To

gaze where the rain-bow gleamed bright o-ver head.

Oh such be life's journey, and such be our

Oh Green was the Corn!

skill, To lose, in its blessings, the sense of its ill: Through

sun ... shine and shower, may our progress be even; And our tears add a

charm to the prospect of heaven! And our tears add a charm to the

pros ... pect of heaven!

Oh Green was the Corn!

THE
Protestant's Hymn.

Written & Set to Music,

FOR ONE VOICE, OR FOUR VOICES,

And with permission, most Respectfully Dedicated to

The Right Honorable Lord Farnham,
 BY

THE REV^d W. H. HAVERGAL. A.M.



Em. Str. Hall,

Op. 16.

Price 1 6

(The Profits will be devoted to the distribution of Anti-papal Tracts.)

London. Published by J. Hart, 109 Hatton Garden.

ORGAN^o
 or
 PIA: FOR:

ANDANTE MAESTOSO

for

The Protestant's Hymn.

2
COUNTER-
-TENOR
or
2nd TENOR

TENOR

TREBLE

ORG: or P. F.

BASS

mf

THOU, whose up... lift... ed arm Fills hell with fierce a...larm,

mf

dim

Bend to our prayer! Shield us from Sat... an's guile,

dim

Cres

Rome's threat and har... lot-smile; And, when she spreads her wile,

Cres

Musical score for the hymn "Break Thou the Snare!". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are "Break Thou the snare!". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *dim* (diminuendo), *Cres* (Crescendo), and *tr* (trill). The piece concludes with a double bar line.

2
Hear, sole Defender, hear!
Haste with Thy glittering spear,
Giant-like rouse!
Let not the *papal* foe
Vex Thy meek Church below,
Nor strike, with ruffian blow,
Thy virgin-spouse.

3
O JESU, Lamb of God!
Look on Thy Martyrs' blood
Shed by THE BEAST:
Bid all Thy Saints unite
'Gainst him, in holy fight;
And crown their deeds of might,
With glory's feast! ::

4
But, ere Thy wrath shall wake,
And down the burning lake
BABYLON shall fall;†
Spare, spare, from torment-cries,
Souls drunk with sorceries;
Help them to wake and rise,
At Mercy's call.

5
LORD! spread Thy sheltering wing
O'er our anointed King;
Cherish his days:
Bid Earth be holy ground,
And, from her furthest bound,
Teach her, with love, to sound
Thy blessed praise!

* Rev. XVII. 8. :: Rev. XIX. 17.

† Rev. XVIII. 2. 9. 10.

The Lay of a Persian Muleteer;
Translated by
The Rev. Henry Martyn, B.D.;
AND SET TO MUSIC BY
The Rev. W. H. Havergal, A.M.



Ent. Sta. Hall.

OP. 17.

Reduced Pr. 6^d

Profits to Mrs Heber's Native School Fund.

"As the night advanced, the Cafila (on the road from Bushire to Shiraz) grew quiet. On a sudden, one of the Muleteers began to sing, & sang in a voice so plaintive, that it was impossible not to have one's attention arrested. Every voice was hushed. As you (the Venerable, the Archdeacon Corrie) are a Persian Scholar, I write down the whole with a translation."
(Memoirs of the Rev. H. Martyn. p. 310.)

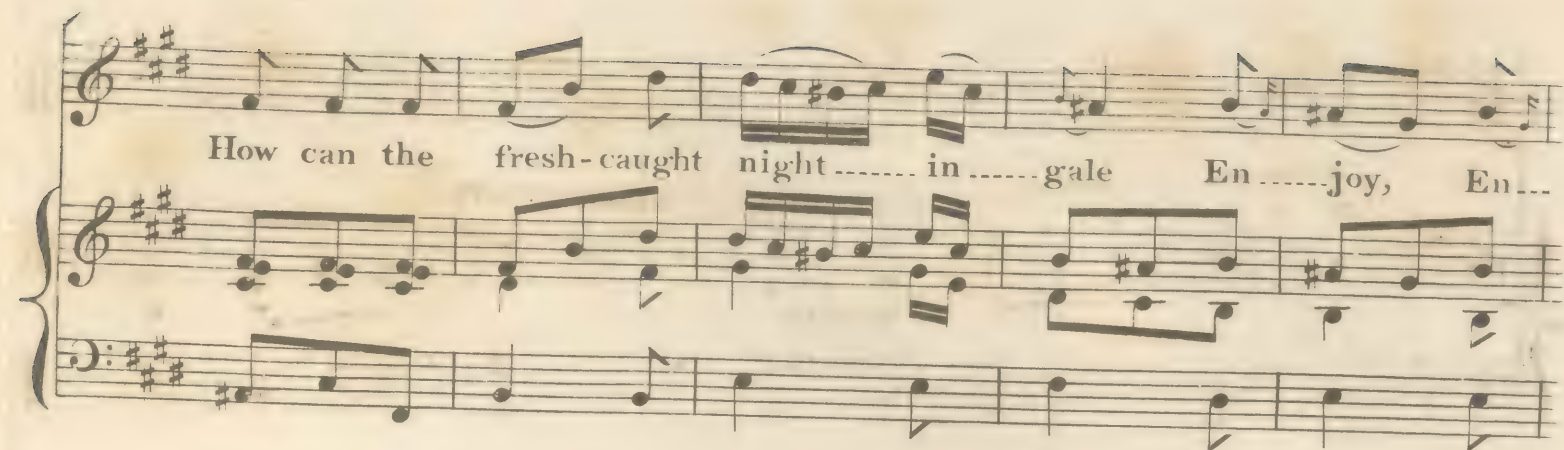
London, J. Alfred Novello, 69, Dean Street, Scho. & 24 Poultry.

Larghetto con Affetto.

VOICE

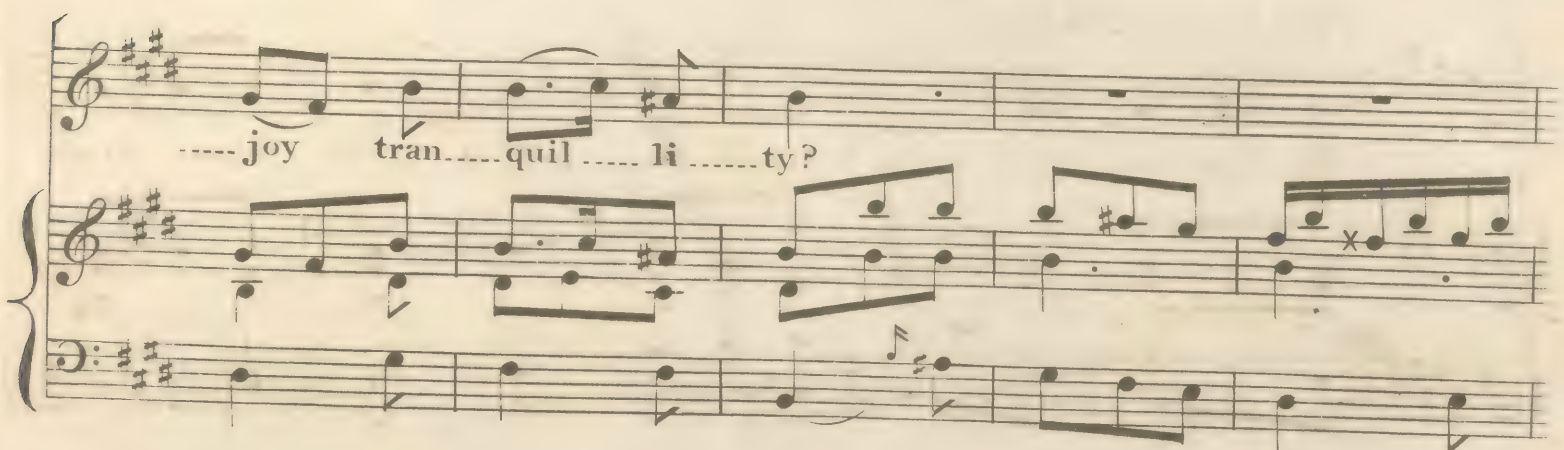
PIANO
FORTE.

2



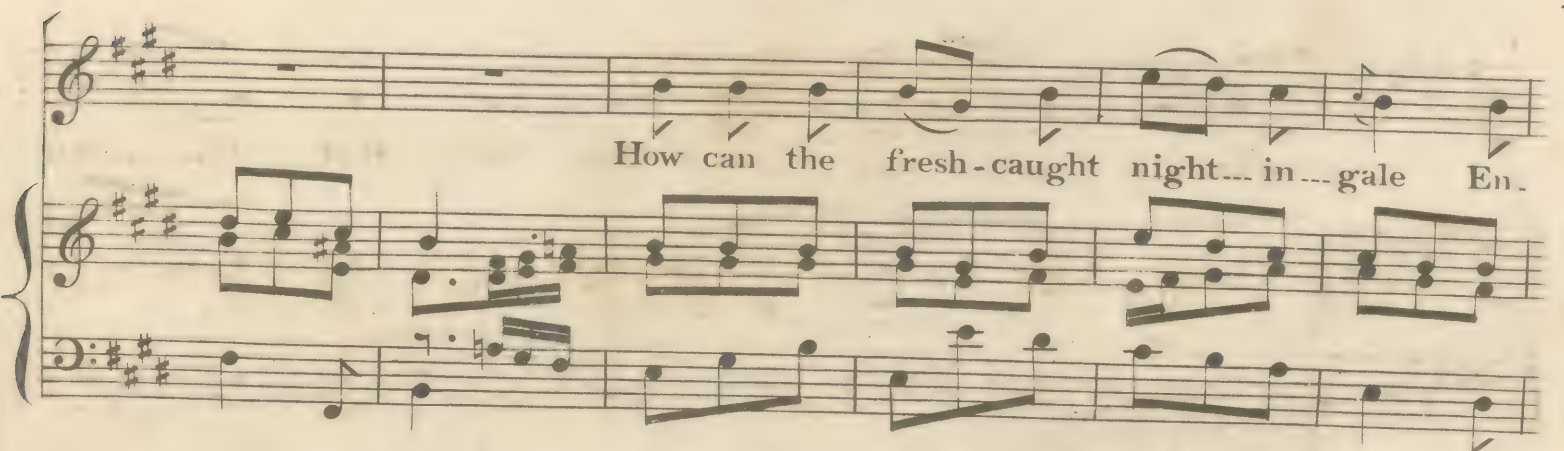
How can the fresh-caught night in gale En joy, En

This system contains the first staff of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "How can the fresh-caught night in gale En joy, En". The piano accompaniment consists of two staves, treble and bass, both in the same key signature. The melody is composed of eighth and sixteenth notes.



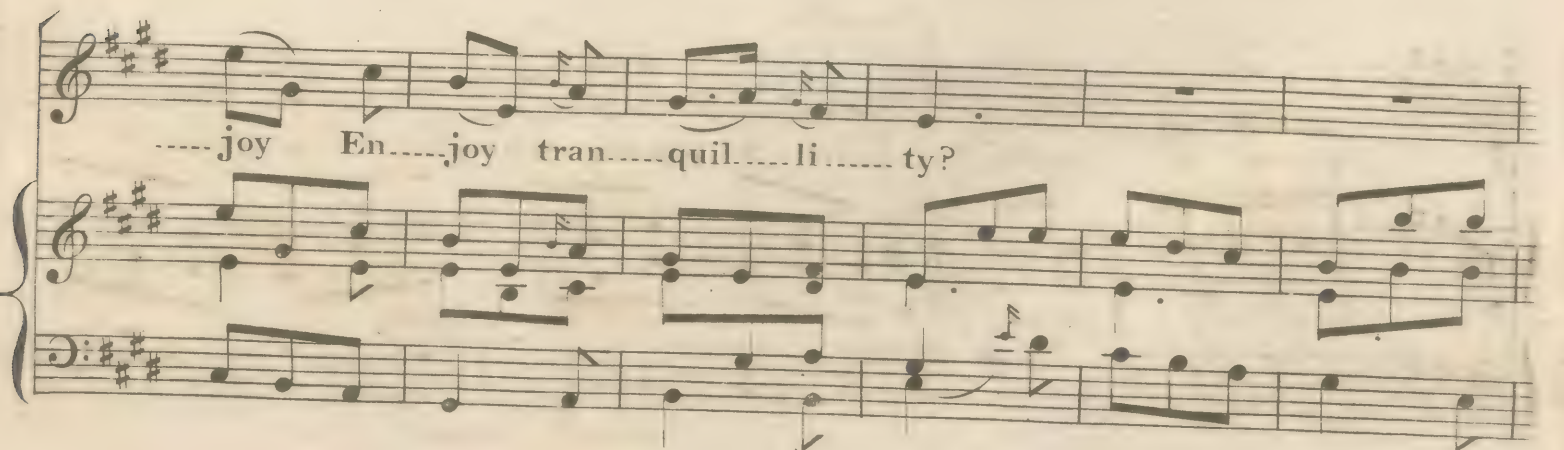
joy tran quil li ty?

This system contains the second staff of music. The vocal line continues with the lyrics "joy tran quil li ty?". The piano accompaniment continues with similar rhythmic patterns. There is a small 'x' mark on the piano staff near the end of the system.



How can the fresh-caught night in gale En

This system contains the third staff of music. The vocal line begins with the lyrics "How can the fresh-caught night in gale En". The piano accompaniment continues with similar rhythmic patterns.



joy En joy tran quil li ty?

This system contains the fourth staff of music. The vocal line continues with the lyrics "joy En joy tran quil li ty?". The piano accompaniment continues with similar rhythmic patterns.

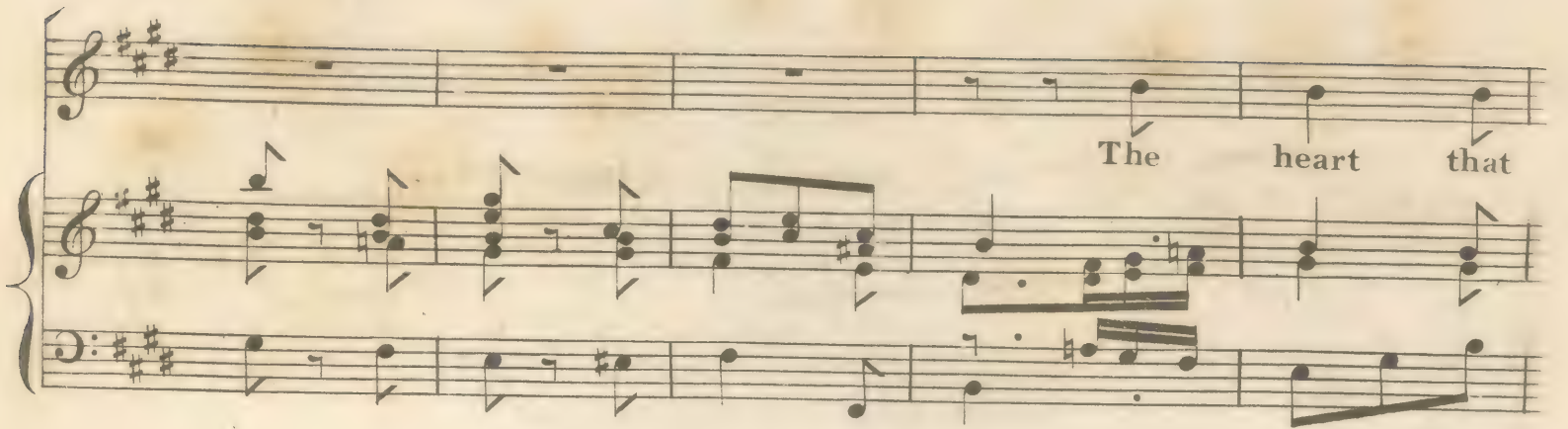
The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

SECOND VERSE.

The second system continues the musical piece. The vocal line has the lyrics "O, then, for....sake thy friend for nought That slan....d'rous". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

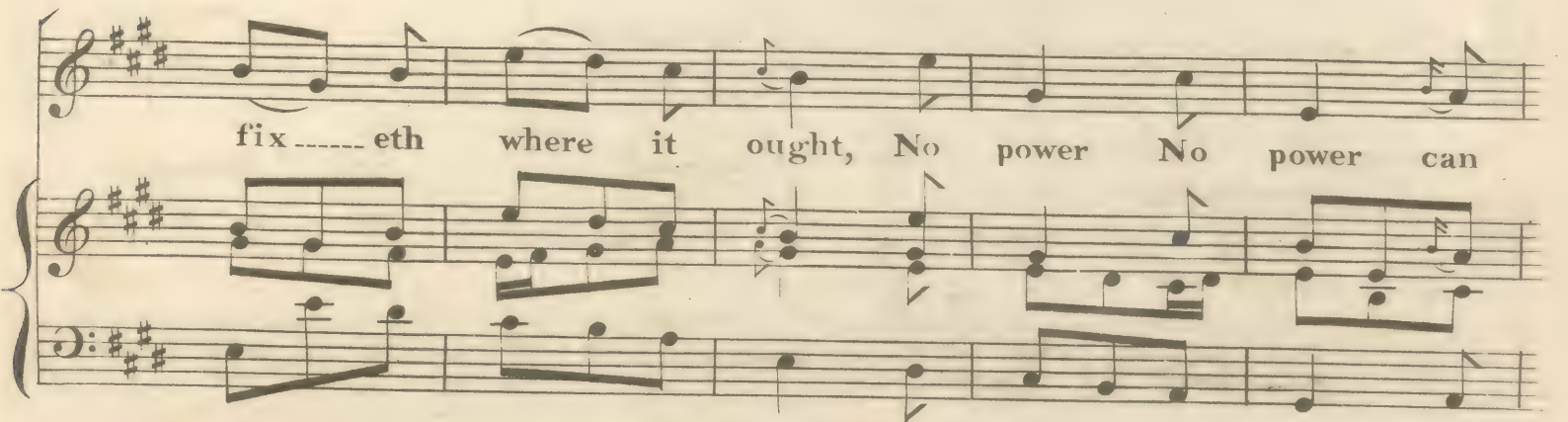
The third system of the score includes a fermata over a note in the vocal line. The lyrics are "tongues can say; can say; The heart that fix.....eth". A second ending mark (a '2' in a circle) is placed above the vocal line, indicating a repeat. The piano accompaniment remains consistent with the previous systems.

The fourth system is marked *Animato* (Allegretto). The vocal line has the lyrics "where it ought, No power No power can rend a.....way!". The piano accompaniment becomes more rhythmic and energetic, with more frequent sixteenth-note patterns in both hands.



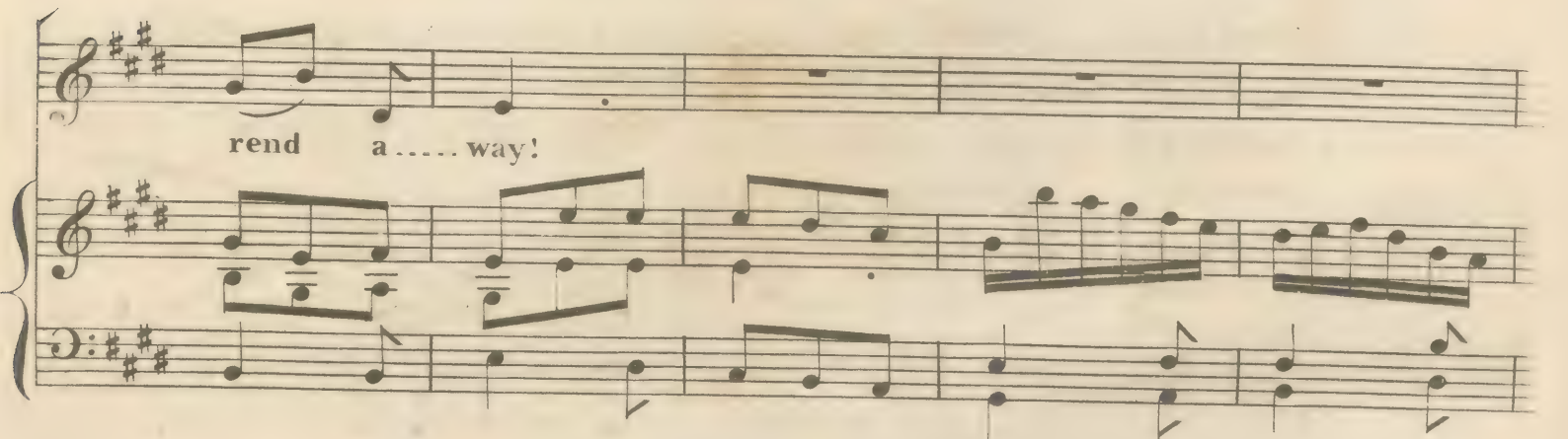
The heart that

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#). The lyrics 'The heart that' are positioned below the vocal line.



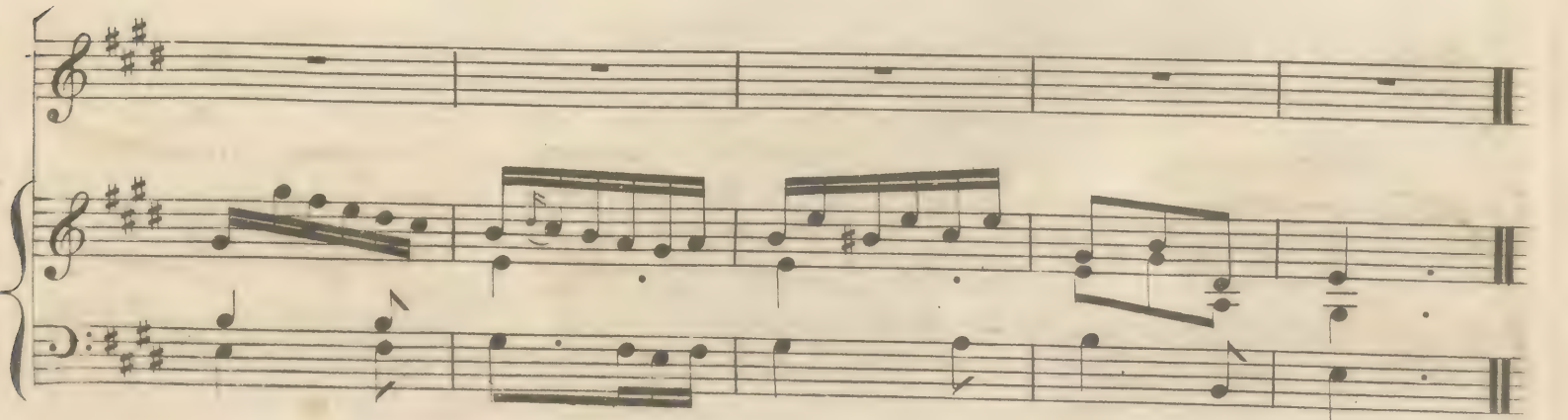
fix eth where it ought, No power No power can

This system contains the second line of the musical score. The lyrics 'fix eth where it ought, No power No power can' are positioned below the vocal line. The piano accompaniment continues with a steady rhythmic pattern.



rend a way!

This system contains the third line of the musical score. The lyrics 'rend a way!' are positioned below the vocal line. The piano accompaniment features a more active melodic line in the right hand.



This system contains the fourth line of the musical score, concluding the piece. The vocal line ends with a final note, and the piano accompaniment concludes with a series of chords and a final cadence. The system ends with a double bar line.

A CRADLE HYMN.

Written by

The Daughter of a Clergyman,

(In her POEM entitled

"LAWRENCE THE MARTYR")

and Set to Music

BY

THE REV^d W. H. HAVERGAL, A.M.

Profits to Female Education in India.

Ent. Sta. Hall.

Op. 18.

Price 1/-

LONDON SACRED MUSIC WAREHOUSE.

J. ALFRED NOVELLO,

Music Seller (by Appointment) to Her Majesty.

69, Dean Str.^t Soho.



D235/20

rcm 387497

A CRADLE HYMN.

LARGHETTO
ESPRESSIVO

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a piano introduction and a vocal melody with piano accompaniment.

Piano Introduction: The first system shows the piano introduction in 2/4 time. The right hand has a melody starting on a whole note, followed by eighth notes. The left hand provides a simple harmonic accompaniment. Dynamics include *for* and *piu*.

Vocal Entry: The second system shows the vocal melody entering. The piano accompaniment continues with a steady bass line. Dynamics include *Cres.*

Vocal Lines:

- Line 1: LORD of glo...ry! once a stran...ger, In the world Thine
- Line 2: own hands made: Memory ho...vers round the
- Line 3: man...ger, Where Thy in...fant form was laid.

The piano accompaniment for the vocal lines includes dynamics such as *mf*, *dim*, and *Cres*.

"LAWRENCE THE MARTYR; by the daughter of a Clergyman," may be had at Hatchards', 187 Piccadilly.

Memo...ry ho...vers round the man...ger, Where Thy

dolce *Cres*

This system contains the first two staves of the hymn. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across measures. The piano part includes the markings 'dolce' and 'Cres'.

in...fant form was laid.

This system contains the next two staves of the hymn. The vocal line continues with the lyrics 'in...fant form was laid.' The piano accompaniment continues with the same texture.

This system contains the final two staves of the first verse. The piano accompaniment features a more active right-hand part with sixteenth-note patterns, while the left hand remains mostly chordal. The system concludes with a double bar line.

SECOND VERSE

An...gel — harps re...sound the sto...ry; Thou didst own a

This system begins the second verse. The vocal line starts with 'An...gel — harps re...sound the sto...ry; Thou didst own a'. The piano accompaniment continues with the same texture as the first verse.

mother's care; Bending from Thy throne of glo...ry;

The first system of music features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A double bar line is placed after the first measure of the vocal line.

Hear then, hear a mother's prayer! Bend...ing from Thy

The second system continues the vocal melody and piano accompaniment. The vocal line has a half rest at the beginning, followed by the lyrics. The piano accompaniment maintains the same rhythmic pattern. A double bar line is placed after the first measure of the vocal line.

throne of glo...ry; Hear then, hear a mother's prayer!

The third system continues the vocal melody and piano accompaniment. The vocal line has a half rest at the beginning, followed by the lyrics. The piano accompaniment maintains the same rhythmic pattern. A double bar line is placed at the end of the system.

The fourth system of music features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line consists of a half rest followed by a final measure. The piano accompaniment continues with the same rhythmic pattern. A double bar line is placed at the end of the system.

THIRD VERSE

Now while ran..somed hosts a.....dore Thee, Prostrate near Thy

throne they lie; On this help...less one be....fore Thee,

Sa...viour! bend a gra...cious eye! On this help...less

one be....fore Thee, Sa...viour! bend a gra...cious eye.

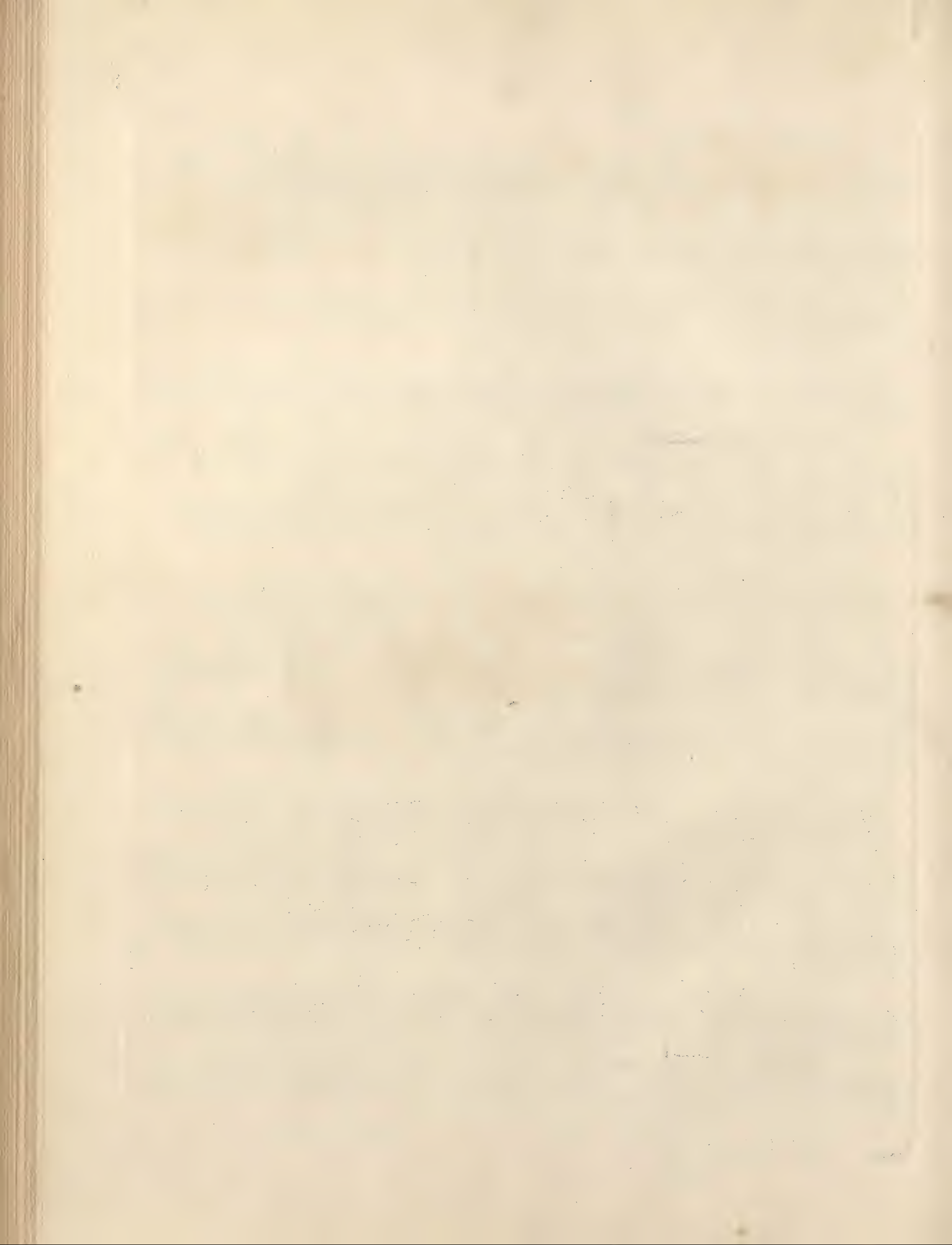
FOURTH PHASE

Born to trou...ble, and to sad...ness, Hear his suppliant

mother's call; Fill my in...fant's heart with glad...ness;

Be his friend, his God, his all! Fill my in...fant's
gve higher

heart with glad...ness; Be his friend, his God, his all!



A HYMN,

(Composed in Hindoostanee,
BY

THE REV^d ABDOL MESSEEH,



and sung immediately before his Death.

Set to Music.

and most Respectfully Dedicated to

The Venerable the Archdeacon Corrie,
BY

THE REV^d W. H. HAVERCAL, A.M.

(Op. 19.)

Profits to Mrs Heber's Fund for Native Female Education in India.

Ent. Sta. Hall.

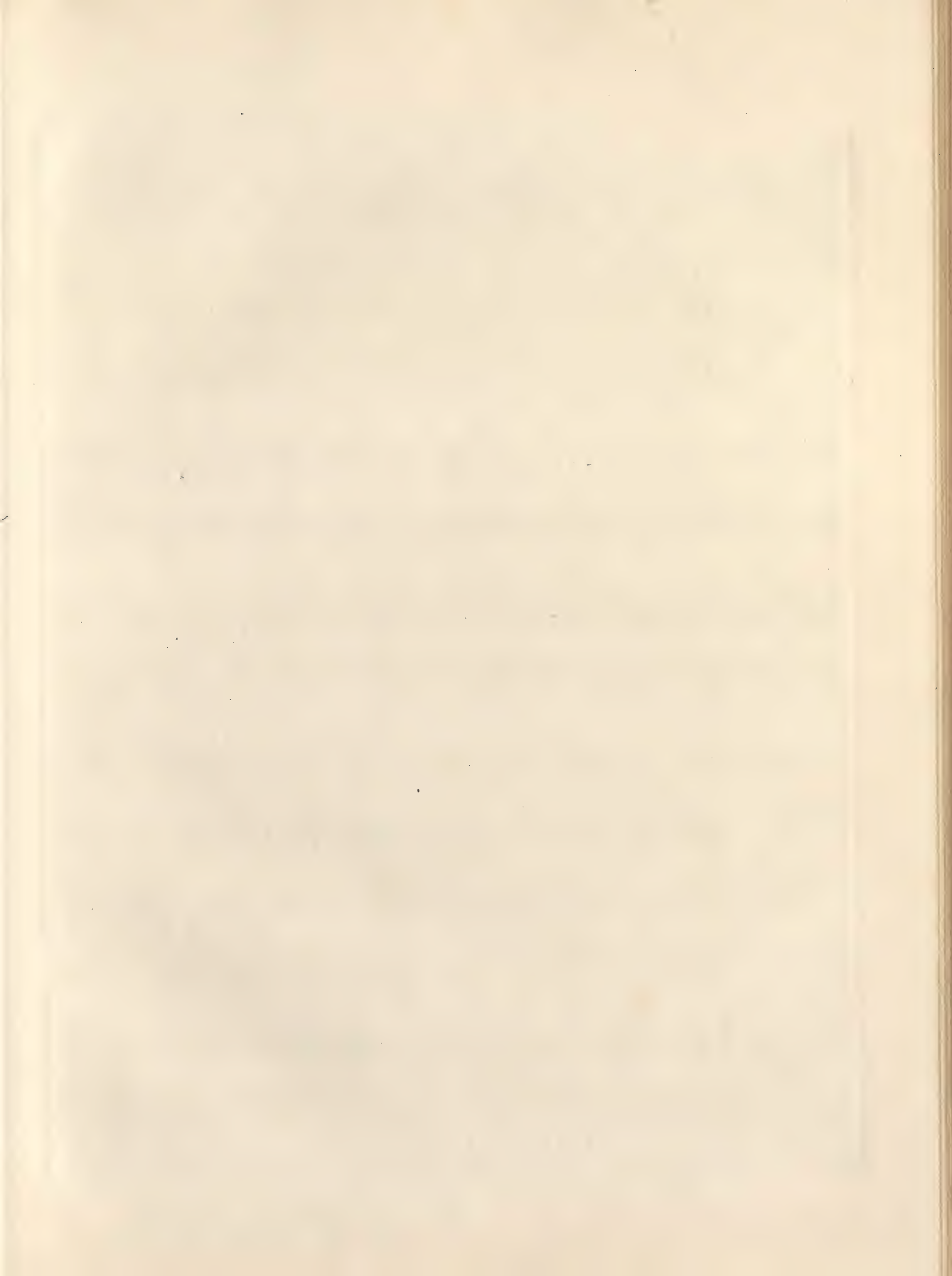
Pr. 2/-

LONDON,

Published by J. A. Novello, 69, Dean Str^t Soho.
& 24, POULTRY, ALSO IN NEW YORK, AT 389, BROADWAY.

ABDOL MESSEEH, was converted to Christianity, through the Rev^d Henry Martyn, whilst Chaplain at Cawnpore. For many years he laboured as a christian catechist. In 1825, he was ordained by Bishop Heber, and shortly after died in peace.

D285/21
ren 387451



Introduction

LARGHETTO
CON AFFETTO.

m.f.

1st TREBLE.

2nd TREBLE,
OR
CONT: TENOR.

TENOR.

BASS.

ORGAN,
OR
PIANO FORTE.

* Be_lo-ved SA_vIOUR! let not me, In Thy kind heart for..

Be_lo-ved SA_vIOUR! let not me, In Thy kind heart for..

Be_lo-ved SA_vIOUR! let not me, In Thy kind heart for..

Be_lo-ved SA_vIOUR! let not me, In Thy kind heart for..

* The Melody is, in part, a Hindoostanee Tune.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "...got...ten be: Of all that decks the field or bower, Thou". The piano part consists of a right hand with eighth and sixteenth notes and a left hand with a simple bass line.

...got...ten be: Of all that decks the field or bower, Thou

...got...ten be: Of all that decks the field or bower, Thou

...got...ten be: Of all that decks the field or bower, Thou

...got...ten be: Of all that decks the field or bower, Thou

Four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "art the fair...est sweet...est flower! Thou art the fair...est sweetest flower!". The piano part continues with a similar texture to the first system.

art the fair...est sweet...est flower! Thou art the fair...est sweetest flower!

art the fair...est sweet...est flower! Thou art the fair...est sweetest flower!

art the fair...est sweet...est flower! Thou art the fair...est sweetest flower!

art the fair...est sweet...est flower! Thou art the fair...est sweetest flower!

Piano accompaniment for the third system. The right hand features a more complex melodic line with many beamed sixteenth notes, while the left hand continues with a steady bass line. The key signature remains one sharp (F#).

SECOND VERSE.

YOUTH'S MORN HAS FLED, OLD AGE COME ON, BUT SIN DIS-TRACTS MY SOUL A--

YOUTH'S MORN HAS FLED, OLD AGE COME ON, BUT SIN DIS-TRACTS MY SOUL A--

YOUTH'S MORN HAS FLED, OLD AGE COME ON, BUT SIN DIS-TRACTS MY SOUL A--

YOUTH'S MORN HAS FLED, OLD AGE COME ON, BUT SIN DIS-TRACTS MY SOUL A--

-- lone: Be...lo...ved SA-VIOUR! let not me, In Thy kind

-- lone: Be...lo...ved SA-VIOUR! let not me, In Thy kind

-- lone: Be...lo...ved SA-VIOUR! let not me, In Thy kind

-- lone: Be...lo...ved SA-VIOUR! let not me, In Thy kind

heart for...got...ten be! In Thy kind heart for...got...ten be!

heart for...got...ten be! In Thy kind heart for...got...ten be!

heart for...got...ten be! In Thy kind heart for...got...ten be!

heart for...got...ten be! In Thy kind heart for...got...ten be!

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The lyrics are: "heart for...got...ten be! In Thy kind heart for...got...ten be!". The music is in G major (one sharp) and 4/4 time. The piano part provides harmonic support with chords and moving lines in both hands.

The second system of the musical score continues the composition. It includes the same four vocal staves and piano grand staff. The vocal parts have rests, indicating they are silent during this section. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, concluding the piece with a final cadence.

AT THE REDUCED PRICES.

Selection of ANTHEMS from Catalogue of Sacred Music with English Words, Published by J. ALFRED NOVELLO

ANTHEMS.

- ALDRICH, Out of the deep. Full, 4 voices
Vocal score... 0 9 Vocal parts... 0 6
- O give thanks. Full, S.S.A.A.T.B.
Vocal score... 0 9 Vocal parts... 0 9
- Thy beauty, O Israel. Verse, T.T.B.
Vocal score... 1 3 Vocal parts... 0 10½
- ANGEL, A., Blow the trumpet in Zion. A.T.B. 2s. 6d.
- BACH, Sebastian, Blessing, Glory, Wisdom, and Thanks, 8 voices
Vocal score... 3 6 Vocal parts... 2 0
- BATTEN, Hear my prayer. Full, S.A.A.T.B.
Vocal score... 0 9 Vocal parts... 0 7½
- O praise the Lord. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- Deliver us, O Lord. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- BATTISHILL, Call to remembrance. Full, 7 voices, with verse for S.A.B.
Vocal score... 1 6 Vocal parts... 1 3
- BATTYE, My soul truly waiteth still upon God. Gresham Prize Anthem for 1845. 4s. 6d.
- *BEETHOVEN, Praise the Lord. Arranged from the Mass in C by W. Patten
Vocal score... 1 0 Vocal parts... 0 6
- BIRD, Bow thine ear. Full, S.A.T.T.B.
Vocal score... 1 0 Vocal parts... 0 7½
- O Lord, turn thy wrath. Full, S.A.T.T.B.
Vocal score... 0 9 Vocal parts... 0 7½
- Sing joyfully. Full, S.S.A.A.T.B.
Vocal score... 1 0 Vocal parts... 0 9
- BLOW, God is our hope and strength. Full, 8 voices
Vocal score... 1 3 Vocal parts... 1 6
- I was in the Spirit. Verse, A.T.B.B.
Vocal score... 1 6 Vocal parts... 0 10½
- I beheld, and lo! a great multitude. Verse, A.T.B.B.
Vocal score... 1 6 Vocal parts... 1 0
- My God, my God, look upon me. Full, 4 voices
Vocal score... 0 9 Vocal parts... 0 7½
- O God, wherefore art thou absent. Full, S.S.A.T.B.
Vocal score... 0 9 Vocal parts... 1 4½
- O Lord, I have sinned. Verse, 4 voices
Vocal score... 1 0 Vocal parts... 1 6
- O Lord, thou hast searched me out. Verse, B.B.
Vocal score... 1 0 Vocal parts... 0 9
- Seven Short Anthems. Complete in one book, price 3s., or singly thus:—
- Consider mine enemies. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- Look upon mine adversity. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- Praise thou the Lord. Full, S.S.A.T.B.B.
Vocal score... 0 6 Vocal parts... 0 6
- Shew us thy mercy. Full, A.A.T.B.
Vocal score... 0 6 Vocal parts... 0 6
- Save, Lord, and hear us. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- The voice of the Lord. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- Up, Lord, and help me. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 3
- O Sing unto God. Verse, A.T.B.
Vocal score... 1 6 Vocal parts... 1 6
- Save me, O God. Full, 4 voices
Vocal score... 0 9 Vocal parts... 0 6
- The Lord hear thee. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 7½
- BOARDMAN, J. G., It is a good thing to give thanks, 5 voices, 5s.
- BOYCE, A Pastoral Hymn
Vocal score... 0 6 Vocal parts...
- Blessing and glory. Full, S.S.A.A.T.T.B.
Vocal score... 1 0 Vocal parts... 0 6
- Blessed is he that considereth the poor. Verse, T.B.
Vocal score... 1 0 Vocal parts... 0 6
- Blessed is he that considereth the poor. 4 voices
Vocal score... 4 6 Vocal parts... 1 6
- Blessed is the man. Verse, A.T.B.
Vocal score... 1 3 Vocal parts... 0 10½

- BOYCE, Be thou my judge. Verse, A.B.
Vocal score... 1 3 Vocal parts... 1 3
- By the waters of Babylon. Verse, S.A.T.B.
Vocal score... 1 6 Vocal parts... 1 0
- Give the King thy judgments. Verse, A.A.B.
Vocal score... 1 9 Vocal parts... 1 0
- Give unto the Lord, O ye mighty. Verse, T.
Vocal score... 1 9 Vocal parts... 0 9
- Hear my crying. Verse, A., with chorus
Vocal score... 1 9 Vocal parts... 0 10½
- Here shall soft charity. Verse, T.B. 1s.
- If we believe that Jesus died. Verse, A.B.
Vocal score... 1 6 Vocal parts... 0 9
- I have surely built thee an house. Verse, A.T.B.
Vocal score... 1 6 Vocal parts... 0 10½
- I will magnify thee. Verse, A., with chorus
Vocal score... 1 9 Vocal parts... 1 1½
- I will always give thanks. Verse, A., with chorus
Vocal score... 1 9 Vocal parts... 0 9
- I have set God always before me. Verse, B., with chorus
Vocal score... 1 6 Vocal parts... 0 9
- I cried unto the Lord. Verse, A.A.
Vocal score... 1 9 Vocal parts... 0 10½
- Like as the hart. Verse, T., with chorus
Vocal score... 1 3 Vocal parts... 0 9
- Lord, what is man? Verse, S.T., with chorus
Vocal score... 1 3 Vocal parts... 0 9
- Lord, what is man? Verse, A.
Vocal score... 1 0 Vocal parts... 0 7½
- Lord, teach us to number our days. Verse, T.
Vocal score... 2 3 Vocal parts... 0 10½
- Lord, who shall dwell. Verse, 4 voices
Vocal score... 1 6 Vocal parts... 1 0
- Lord, thou hast been our refuge. Verse, A.T.
Vocal score... 4 3 Chorus parts... 2 4½
- Let my complaint come before thee. Verse, S. or T.
Vocal score... 1 3 Vocal parts... 0 7½
- O be joyful in God. Verse, 4 voices, and chorus
Vocal score... 5 0 Chorus parts... 1 6
- O give thanks unto the Lord. Verse, S.A.T.B.
Vocal score... 2 0 Vocal parts... 1 0
- O be joyful in God. Verse, A.B.
Vocal score... 1 3 Vocal parts... 0 9
- O praise the Lord. Verse, S.A.T.B.B.
Vocal score... 1 6 Vocal parts... 1 0
- O give thanks. Verse and chorus, 8 voices
Vocal score... 2 6 Vocal parts... 2 0
- O where shall wisdom. Verse, S.S.A.T.B.
Vocal score... 2 0 Vocal parts... 1 1½
- O sing unto the Lord. Verse, S.B.
Vocal score... 2 0 Vocal parts... 1 0
- Ponder my words. Verse, S.
Vocal score... 2 0 Vocal parts... 1 1½
- Praise the Lord, ye servants. Verse, T. or S.
Vocal score... 1 3 Vocal parts... 1 3
- Remember, O Lord. Treble chorus in three parts, from the anthem "O Lord, thou hast been our refuge."
Vocal score... 1 0 Vocal parts... 0 4½
- Sing unto the Lord. Verse, T., with chorus, S.S.A.T.B.
Vocal score... 2 0 Vocal parts... 0 10½
- Sing, O heavens. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 0 10½
- Sing praises to the Lord. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 0 10½
- Save me, O God. Full, 4 voices
Vocal score... 1 0 Vocal parts... 0 6
- The Lord is King. Verse, A.T.B.
Vocal score... 2 3 Vocal parts... 1 0
- The Lord liveth. Verse, A.T.B.
Vocal score... 1 0 Vocal parts... 0 6
- The Lord is my light. Verse, A.B.
Vocal score... 1 9 Vocal parts... 1 0
- The Lord is King. Verse, B., with chos., S.S.A.T.B.
Vocal score... 1 6 Vocal parts... 0 10½
- Turn thee unto me. Verse, S.S., with chorus, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 0 9

- BOYCE, Turn thee unto me. Verse, A.
Vocal score... 1 0 Vocal parts... 0 7½
- Turn thee unto me, O Lord. Verse, S.S., with chorus, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 0 9
- Teach me, O Lord. Verse, A.
Vocal score... 1 3 Vocal parts... 0 7½
- The heavens declare. Verse, A.T.B.
Vocal score... 2 3 Vocal parts... 1 1½
- The Lord is full of compassion. Verse, A.B.
Vocal score... 1 0 Vocal parts... 0 7½
- Wherewithal shall a young man. Verse, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 1 1½
- BLAKE, I have set God always before me. Verse, S.S.A.T.B.
Vocal score... 1 9 Vocal parts... 1 1½
- BULL, O Lord, my God. Full, S.S.A.A.T.B.
Vocal score... 1 3 Vocal parts... 0 9
- CARTLEDGE, James, Bow down thine ear. 2s. 6d.
- Behold, how good and joyful. 2s. 6d.
- O clap your hands. 3s.
- We have a strong city (from 26 Isaiah). 2s. 6d.
- The earth is the Lord's. 2s. 6d.
- Blessed is the people (from 89 Psalm). 3s. 6d.
- CÉCIL, I will arise. Full, 4 voices & 3 v.
Vocal score... 0 6 Vocal parts... 0 6
- The only authorised edition published.*
- CHARD, Dr., Here shall soft charity. Composed by Dr. Boyce. Arranged for A.T.B.B. 1s.
- Have mercy, Lord, on me (51st Psalm). 3s. 6d.
- Funeral Anthem, Is there not an appointed time. B. or S. solo, quartett, and chorus. 3s.
- CHILD, O Lord, grant the king. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- Sing we merrily. Full, S.S.A.A.T.T.B.
Vocal score... 1 9 Vocal parts... 1 9
- Praise the Lord, O my soul. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- O pray for the peace of Jerusalem. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- CLARK, Jeremiah, Praise the Lord, O Jerusalem. Full, 4 voices
Vocal score... 0 9 Vocal parts... 0 6
- How long wilt thou forget me. Verse, S.
Vocal score... 0 9 Vocal parts... 0 7½
- I will love thee, O Lord. Verse, T.B.
Vocal score... 1 0 Vocal parts... 1 0
- CLARKE, Whitfield, In Jewry is God known
Vocal score... 0 9 Vocal parts... 0 7½
- COOKE, Dr., The Amen Chorus. 1s.
- CREIGHTON, I will arise. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- CROFT, Dr., Blessed are all they. Verse, A.T.B.
Vocal score... 2 6 Vocal parts... 1 4
- Cry aloud and shout. Chorus, S.S.A.T.B., from "O Lord, I will praise Thee"
Vocal score... 1 0 Vocal parts... 0 7½
- God is gone up. Verse, S.S.A.A.T.T.B.
Vocal score... 1 3 Vocal parts... 0 10½
- Give the king thy judgments. Verse, S.A.T.B.B. with 3 double and 2 single chants
Vocal score... 2 0 Vocal parts... 1 7½
- Hear my prayer, O Lord. Full, 8 voices
Vocal score... 1 6 Vocal parts... 1 1½
- Hear my prayer. Verse, 4 voices
Vocal score... 2 6 Vocal parts... 1 6
- I will always give thanks. Verse, A.A.B.
Vocal score... 2 9 Vocal parts... 1 6
- I will sing unto the Lord. Verse, A.B.
Vocal score... 1 3 Vocal parts... 0 9
- I cried unto the Lord. Verse, 4 voices
Vocal score... 1 9 Vocal parts... 1 0
- Lord, what love have I. Verse, S.S.
Vocal score... 7 6 Vocal parts... 0 10½
- O Lord, thou hast searched me. Verse, A.T.B.
Vocal score... 3 0 Vocal parts... 1 7½
- O Lord, rebuke me not. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 1 1½
- O be joyful in God. Verse, B.
Vocal score... 2 0 Vocal parts... 0 10½

To prevent disappointment, all Orders should express "NOVELLO'S EDITION."

“WHEN SPRING UNLOCKS THE FLOWERS”

Written by the lamented

BISHOP HEBER;

Set to Music

and, with Permission, most respectfully dedicated to

M^{rs} E. H. Heber.

by

THE REV^d W. H. HAVERGAL, A.M.

Op. 20.

Profits to M^{rs} R. Heber's Fund for Female Education in India.

Ent. Sta. Hall.

Reduced Pr: 6^d

*London, Published by J. Alfred Novello, 69, Dean Street, Soho.
24, POULTRY, & 389, BROADWAY, NEW YORK.*

**ANDANTE
GRAZIOSO**

The musical score is written for piano and consists of three systems. The first system is marked 'for' and 'dim.'. The second system is marked 'dolce', 'Cres.', and 'dolce'. The third system is marked 'Cres.' and 'dim.'. The score ends with a double bar line.

“When Spring unlocks the Flowers” (HAVERGAL.)

2

When Spring unlocks the flowers to paint the laughing soil; When

mf for:

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part begins with a dynamic marking of *mf* and the word 'for:'.

Summer's balmy showers re... fresh the mower's toil;

This system contains the second two staves of music. The vocal line continues with the lyrics 'Summer's balmy showers re... fresh the mower's toil;'. The piano accompaniment continues with a similar melodic and harmonic pattern.

When Winter binds, in frosty chains, the

This system contains the third two staves of music. The vocal line begins with the lyrics 'When Winter binds, in frosty chains, the'. The piano accompaniment continues with a similar melodic and harmonic pattern.

fal...low and the flood; In God the earth re...joi...ceth still, and

dolce

This system contains the final two staves of music. The vocal line concludes with the lyrics 'fal...low and the flood; In God the earth re...joi...ceth still, and'. The piano accompaniment concludes with a *dolce* marking.

owns his Ma..ker good. In God the earth re....joiceth still, and

owns his Ma..ker good.

dim. *dolce pia.*

Cres *for*

2

The birds that wake the morning, and those that love the shade;
The winds that sweep the mountain, or lull the drowsy glade;
The Sun that, from his amber bower, rejoiceth on his way,
The Moon and Stars, their Master's name in silent pomp display.

3

Shall Man, the lord of nature, expectant of the sky,
Shall Man, alone unthankful, his little praise deny?
No, let the year forsake his course, the seasons cease to be,
Thee, Master, must we always love, and Saviour, honour Thee!

4

The flowers of Spring may wither, the hope of Summer fade,
The Autumn droop in Winter, the birds forsake the shade;
The winds be lulled, — the Sun and Moon forget their old decree,
But we, in Nature's latest hour, O LORD, will cling to Thee!

NEW SONGS sung by MADAME CLARA NOVELLO.
"Lidi Amati," Romanza, composed and dedicated to
Madame Clara Novello by ANTONIO SCIMON. Embellished
with a Portrait of Madame Clara Novello, after Wallace Scott,
engraved by W. Humphrys. Price 2s. "Ah se giungo,"
Cavatina, composed by CAGNONI. Embellished with a Portrait
of Madame Clara Novello, after Edward Magnus of Berlin,
engraved by W. Humphrys. Price 2s. 6d. And CAGNONI'S
Duet, "Son esse! oh Giubilo," sung by Madame Clara Novello
and Mr. Sims Reeves. Price 1s. 6d.

MUSICAL PRESENTS.

NOVELLO'S OCTAVO EDITIONS OF ORATORIOS,
in Vocal Score, with a separate Accompaniment for
the Organ or Pianoforte by VINCENT NOVELLO.—These Works
will be found appropriate presents; combining elegance with a
moderate outlay for a standard work.

Works already completed:—

Creation	HAYDN'S	(bound)	3s. od.
Israel in Egypt	(bound)	4s. od.
Solomon	(bound)	7s. 6d.
Messiah	(bound)	4s. od.
Samson	(bound)	4s. od.
Judas Maccabeus	(bound)	4s. od.
Jephtha	(bound)	6s. 6d.
Dettingen Te Deum	(paper)	2s. 6d.
Coronation Anthem, "Zadock the Priest"	(bound)	5s. 6d.
Joshua	(bound)	9s. od.
Acis and Galatea (paper covers)	(bound)	9s. od.
Alexander's Feast	(bound)	6s. 6d.
Ode on St. Cecilia's Day	(bound)	6s. 6d.
Deborah	(bound)	6s. 6d.
Saul	(bound)	6s. 6d.
St. Paul	(bound)	6s. 6d.
Hymn of Praise—Lobgesang (paper)	(bound)	5s. 6d.
As the Hart pants (do.)	(bound)	5s. 6d.
MOZART, HAYDN, & BEETHOVEN.			
The Three Favorite Masses, with the Latin words, and an English adaptation by R. G. Lorraine, Esq.—viz., Mozart's Twelfth Mass (paper) 3s. 6d. Haydn's Third or Imperial (paper) 2s. 6d. Beethoven's Mass in C (paper) 2s. 6d.			
"Engedi; or, David in the Wilderness (paper)	(paper)	3s.
Mozart's Requiem	(paper)	2s.
ROMBERG'S			
Lay of the Bell	(paper)	2s. 6d.
All the Choruses from the Octavo Editions may be had separately, from 1s. 6d. to 6d. each.			

NOVELLO'S FOLIO EDITIONS OF ORATORIOS,
in Vocal Score, with a Separate Accompaniment for
the Organ or Pianoforte by VINCENT NOVELLO. The majority
of these Oratorios are embellished with Vignette Titles, after
Raffaello, engraved by William Humphrys.

HANDEL,	The Messiah	...	10s.
"	Judas Maccabeus	...	15s.
"	Israel in Egypt	...	15s.
"	Samson	...	15s.
"	Jephtha	...	15s.
"	Joshua	...	15s.
"	Solomon	...	15s.
"	Saul	...	15s.
"	Dettingen Te Deum	...	5s.
"	Acis and Galatea	...	10s.
"	Alexander's Feast	...	10s.
"	Ode on St. Cecilia's Day	...	6s.
"	(To be continued.)		

HAYDN, The Creation
The above Oratorios can be had neatly bound in cloth
for 2s. 6d. each extra.

MENDELSSOHN, St. Paul	...	(bound in cloth)	21s.
Hymn of Praise	...	(bound)	14s.
NEUKOMM, David	...	(bound)	24s.
Mount Sinai	...	(bound)	24s.
PIERSON, H. H., Jerusalem	...	(bound in cloth)	31s. 6d.
JACKSON (Masham), The Deliverance of Israel from Babylon	...	(bound in cloth)	21s.
Isaiah	...	(bound in cloth)	24s.
BEETHOVEN, Eggedi; or, David in the Wilderness	...	(bound in cloth)	9s.
ELVEY, Dr., Resurrection and Ascension	...	(bound in cloth)	9s.
Each Song, Duet, Trio, Quartet, or Chorus, may be had singly, from 6d. to 2s. each.—Upwards of 400 are now ready.			

LONDON: SACRED MUSIC WAREHOUSE, J. ALFRED NOVELLO, 69, DEAN STREET, SOHO. AND 24, POULTRY; ALSO IN NEW YORK, AT 389, BROADWAY.

"Studies serve for delight, for ornament, and ability. * * * * * There is no stound or impediment in the wit, but may be wrought out by fit studies."—Lord Bacon.

NOVELLO'S LIBRARY

FOR THE DIFFUSION OF

MUSICAL KNOWLEDGE.

Under this title it is proposed to reprint a variety of standard Treatises on the Art of Music, written by the most esteemed English and Foreign Masters, at prices which will place them within the means of every student. The lucid and elaborate "TREATISE ON COUNTERPOINT AND FUGUE," BY CHERUBINI, is offered as a fair specimen of the future works proposed to be included. There has been made a translation by Mrs. Cowden Clarke especially for the present edition, from Cherubini's original, published in French; the proofs have been carefully revised and compared with both French and German editions, and the Musical portion has been supervised by Mr. Josiah Pittman, organist of Lincoln's Inn. This comprehensive work has never been published for less than 30 francs, and has been sold in England for 31s. 6d.—Novello's edition is sold complete and bound for 6s. 6d., or about a fifth of former prices. The convenient form adopted for "Hawkins's History of Music" has been found particularly well adapted for Novello's LIBRARY for the diffusion of MUSICAL KNOWLEDGE, because the page presents so much at one view as especially to aid comparative study.

Not only has there been comprised in this remarkably convenient form the entire of Cherubini's work, but an interesting Memoir of the Author, together with some Notes by M. Fétis; and, for the first time, all the extended examples of Fugue have been produced in Music Type, whereby the elaborate and minute analysis of their construction is made prominent and distinct.

Luther says—"Music is a half discipline and schoolmistress, that maketh people more gentle and meek-minded, more modest and understanding. * * * * * The youth ought to be brought up and accustomed to this Art, for it maketh fine and expert people." The realization of Luther's proposition would be greatly forwarded by a general use of the present publication.

The success of the undertaking, and its continuation, however, must depend on the sale of a large number of copies, and every buyer of even a single copy will be lending a helping hand to the good work. Let every one, then, who desires the diffusion of musical knowledge, order of their nearest Music-seller or Bookseller the Parts of Novello's LIBRARY for the diffusion of MUSICAL KNOWLEDGE as they are published.

There are now ready,

I.—CHERUBINI'S TREATISE ON COUNTERPOINT AND FUGUE. Translated by MARY COWDEN CLARKE. The musical examples revised by JOSIAH PITTMAN. [Former price, 31s. 6d.] Bound in whole cloth, 6s. 6d. (post free, 7s.)

II.—DR. MARX'S GENERAL MUSICAL INSTRUCTION. Translated, from the German, by G. MACITONE. The musical examples revised by JOSIAH PITTMAN. [Former price, 15s.] Bound in whole cloth, 6s. 6d. (post free, 7s.)

*** Of this work, five large editions have been printed in Germany, besides being reprinted in the United States and in England. It comprehends minute explanations of every musical matter, from the simplest rudiments, through the various elaborations of rhythm, doctrine of tones, instruments, elementary and artistic forms of composition, artistic performance, and musical education in general.

III.—FÉTIS' TREATISE ON CHOIR AND CHORUS SINGING. Translated, from the French, by the Rev. THOMAS HELMORE, M.A. [Former price, 15 francs.] In paper wrapper, 1s. 6d.

IV.—MOZART'S SUCCINCT THOROUGH-BASS SCHOOL. Translated, from the German, by SABILLA NOVELLO. The musical examples revised by JOSIAH PITTMAN. [Former price, 7s.] In paper wrapper, 10d.

V.—CATTEL'S TREATISE ON HARMONY. Translated by MARY COWDEN CLARKE. The musical examples revised by JOSIAH PITTMAN. [Former price, 15s.] In paper wrapper, 2s. 6d.

In the press,

VI.—ALBRECHTSBERGER'S collected Writings on THOROUGH-BASS, HARMONY, and COMPOSITION, for Self-Instruction. Translated by SABILLA NOVELLO, from the original German. The musical examples revised by VINCENT NOVELLO.

Several equally important works are in a forward state of preparation, which will be issued in rapid succession, at similarly popular prices; they will be more particularly announced when quite ready for sale.

VARIOUS IMPORTANT COLLECTIONS OF

CATHEDRAL MUSIC, in Vocal Score, with an Accompaniment for the Organ, chiefly Edited by VINCENT NOVELLO.

Printed on extra size paper, and bound in whole cloth. BOYCE'S COLLECTION OF CATHEDRAL MUSIC. In 3 vols., each £2. 2s.

Separate ORGAN PART to ditto, with the words between the treble and bass staves. 2 vols., each £1. 1s.

Separate VOICE PARTS to ditto, each £1. 5s. BOYCE'S OWN SERVICES AND ANTHEMS. 4 vols., each £1. 1s.

CLARKE WHITEFIELD'S SERVICES AND ANTHEMS. 4 vols. in two, 30s. each.

CORFEE'S SERVICE in B flat, and 11 ANTHEMS. 18s. CROFT'S THIRTY SELECT ANTHEMS AND THE BURIAL SERVICE. 2 vols., each £1. 6s.

GREENE'S FORTY SELECT ANTHEMS. 2 vols., each £1. 6s.

KENT'S MORNING AND EVENING SERVICE, with TWENTY ANTHEMS. Vol. 1, folio, 14s.; Vol. 2, 21s.

Vols. 1 and 2, octavo, each 8s.

MOTET SOCIETY'S PUBLICATION: a Collection of Ancient Church Music, originally printed for the Motet Society, consisting of Services and Anthems by the best English and Italian Composers, in Vocal Score, with separate Accompaniment for the Organ by E. F. RIMBAULT, LL.D., F.S.A. Vol. 1, Anthems for Festivals. Price 24s. Vol. 2, Services. Price 15s.

Vol. 3, Miscellaneous Anthems. Price 24s.

NARESS TWENTY ANTHEMS. Price 25s.

NOVELLO'S CATHEDRAL CHOIR BOOK: a Collection of Services, in 2 vols., each 25s. Vocal Score, without Accompaniment, 2 vols., each 13s. 6d.

OUSELEY'S (Rev. Sir Fred.) Collection of SERVICES. Price 31s. 6d.

OUSELEY'S own SERVICES and ANTHEMS. 31s. 6d.

PURCELL'S SACRED MUSIC: the Cathedral Services, Anthems, Hymns, &c. Complete in 4 vols., 31s. 6d. each.

Vol. 1, Verse Anthems in major keys. Pages 312.

" 2, Verse Anthems in minor keys. " 306.

" 3, Full Anthems, Hymns, Sacred Songs, and Latin Pieces. " 230.

" 4, Services and Chants. " 215.

RIMBAULT'S Collection of CATHEDRAL SERVICES. Price 42s.

SMITH'S (John, Mus. Doc.) SERVICES, in 1 vol. 21s. * * * Each Service and Anthem may be had singly from the vols., either in score or sep. vocal parts (for prices, see Catalogues).

J. Alfred Novello, London and New York.

SECOND EDITION.—Price 1s.

NOVELLO'S SCHOOL ROUND-BOOK; a collection of Fifty Rounds and Catches, arranged according to their relative difficulty. Edited by the Rev. J. POWELL METCALFE. Also, a second set of Fifty Rounds, price 1s.; or the two sets bound in cloth, 2s. 6d.

No one, who, in instructing children in music, has employed both rounds and harmonized airs, can doubt which style is more easily taught; and even where there is no experience to guide, reason alone can determine the matter.

Completion of the work.

SIR JOHN HAWKINS'S GENERAL HISTORY OF THE SCIENCE AND PRACTICE OF MUSIC.

Price 35s., bound in Two Volumes. Supplementary Volume of Portraits, 14s., in paper covers; 16s., bound in cloth.

IN the present age, when public attention is so extensively directed towards the study and practice of Music, it has been thought that a new edition of SIR JOHN HAWKINS'S valuable HISTORY OF MUSIC would prove peculiarly acceptable, as being by far the best history of the art extant. It was formerly a very scarce and expensive book, but the present price, 35s. bound in two volumes, places it within the reach of both amateur and professional musicians. The large subject of a History of Music, embracing heterogeneous matter, and the result of wide research, makes it a storehouse to which a definite clue is required to give ready access. This will be found in the new and compendious Indexes, which have been carefully compiled, and added to the present edition. The whole matter occupies more than 1000 large pages of close print, with more than 200 wood-cuts, and provides the material for many a long winter evening's amusement by their perusal.

"JERUSALEM! JERUSALEM!"

A Hymn.

Written by the lamented

BISHOP HEEBER,

Set to Music and Cordially Inscribed to

The Rev. F. J. Ridley, D.D.

by

THE REV. W. H. HAVERGAL, A.M.

Op. 21.

Ent. Sta. Hall.

Pr. 2/-

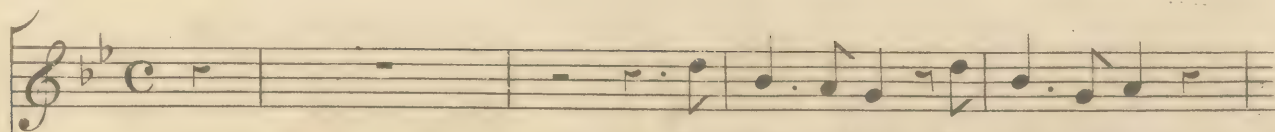
London, Published by Joseph Hart, 109, Hatten Garden.

Jerusalem!

Written by the late
Bishop Heber.

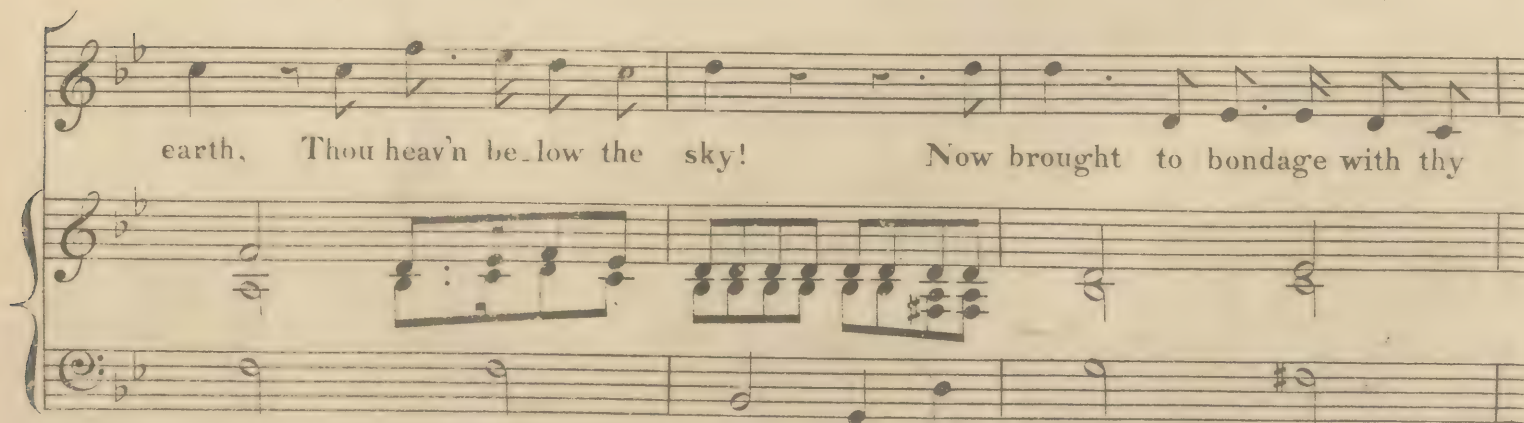
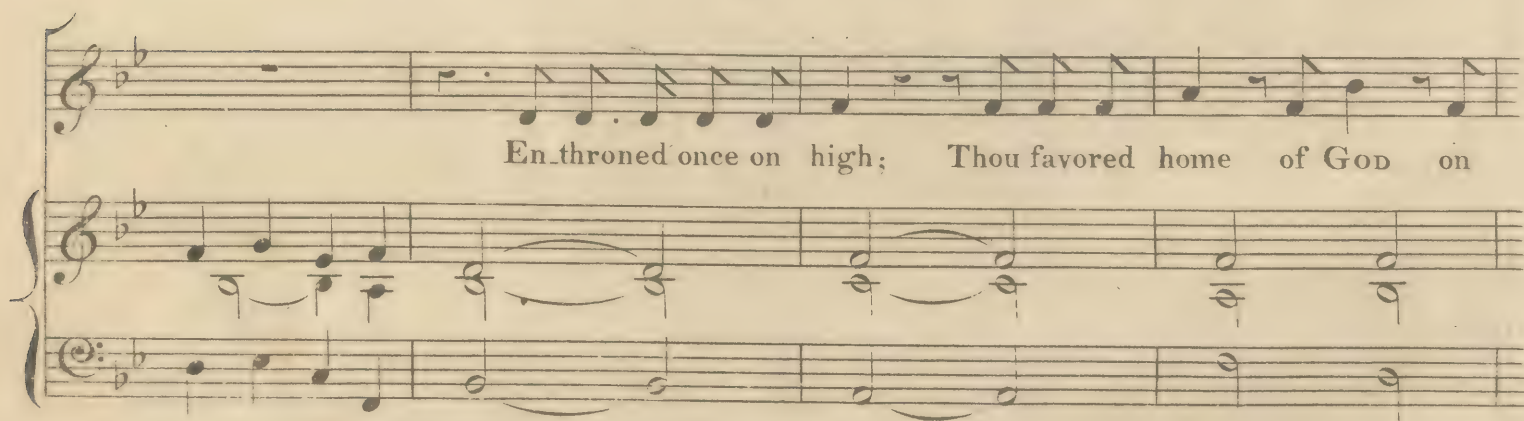
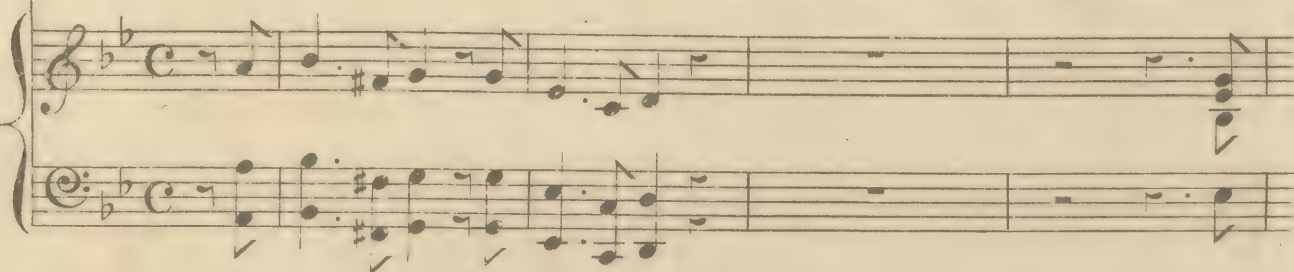
Set to Music by
The Revd W. H. Havergal.

RECIT:



Je--ru--salem! Je--ru--salem!

ACCOMP:



sons, a curse and grief to see; Je--ru--salem! Je--

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics 'sons, a curse and grief to see;' followed by 'Je--ru--salem! Je--'. The piano accompaniment provides harmonic support with chords and moving lines.

ru--sa-lem! our tears shall flow for thee.

The second system of the musical score. The vocal line continues with 'ru--sa-lem! our tears shall flow for thee.' and ends with a double bar line. The piano accompaniment continues with a similar harmonic structure, also ending with a double bar line.

AIR.

SYMPATHETICALLY and MODERATELY SLOW.

The third system of the musical score. It is marked 'AIR.' and 'SYMPATHETICALLY and MODERATELY SLOW.' The tempo and mood are indicated. The piano accompaniment features a more active, flowing line in the right hand, while the left hand provides a steady bass line. The vocal line is mostly rests, indicating a long note or a pause.

Oh!

The fourth system of the musical score. The vocal line begins with 'Oh!' and continues with a melodic phrase. The piano accompaniment continues with a similar harmonic structure, ending with a double bar line.

hadst thou known thy day of grace, and flock'd be-neath the

wing be-neath the wing Of Him who call'd thee lov-ing-

-ly, thine own a-noint-ed KING. thine own a-noint-ed

KING. Then had the tribes of

all the world gone up thy pomp to see, And

glo...ry dwelt with...in thy gates, and all thy sons been free!

And glo...ry dwelt with...in thy gates, and all thy sons been

free!

EXIT:

AND MP:

And who art thou, that mournest me?" (replied the ru.in
 grey) And fear'st not rather that thy self may prove a cast a way?
 I am a dried and ab-ject branch, my place is giv'n to
 thee; But woe to ev'ry bar-ren graft of thy wild o-live tree!

HEBREW MELODY.

7

✱

"Our day of grace is

PLAINTIVELY and SLOWLY.

sunk in night, our time of mer_cy spent; For hea_vy was my

chil_drens' crime, and strange their pun_ish_ment: Yet gaze not i_dly

on our fall, but, sin_ner, warned be; Who spa_red not His chosen seed may

send His wrath on thee.

✱ For this beautiful melody, slightly altered, the Composer is indebted to Mr. Nathan's "Essay on the History and Theory of Music," p. 46.

Jerusalem. Rev'd W. H. HAVERGAL, Op. 21.

The SUBJECT of the MELODY in its TONIC MAJOR.

"Our day of grace is sunk in night, thy noon is in its

CHEERFULLY, and in MODERATE TIME.

prime; O turn and seek thy SA_VIOUR's face, in

this ac_cept_ed time: So, Gen_tile, may Je_

ru_sa_lem a les_son prove to thee; And,

in the New Je...ru...sa...lem, thy home for ev...er be!".....

And,

in the New Je...ru...sa...lem, thy home for ev...er be!" thy

home thy home for e...ver be!"

THE HYMN

For Saint Stephen's Day;

Set to Music,

And, with profound respect,

INSCRIBED TO

The Right Reverend Father in God,

JOHN, LORD BISHOP OF LINCOLN;

By his Lordship's

Humble and Obedient Servant,

W. H. HAVERGAL, A. M.

Op. 22.

Ent. Sta. Hall.

J. Hall.

Reduced Pt. 1.

Profits towards the Endowment of a Church at Lane-End, Bucks.

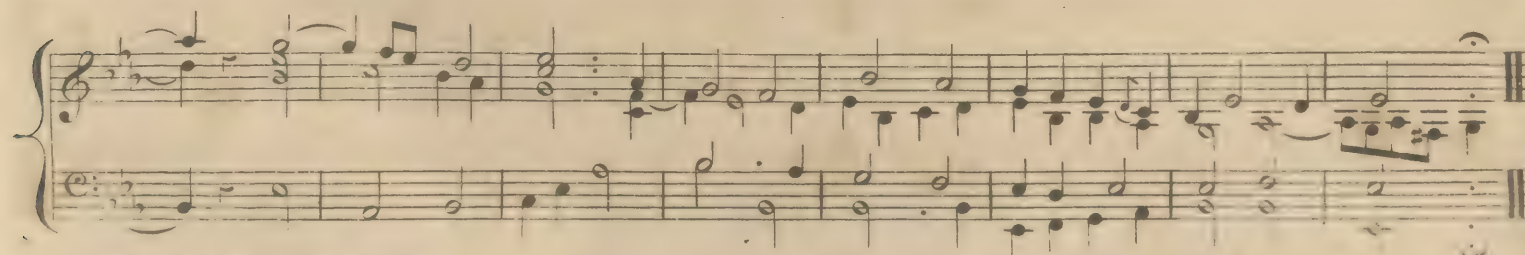
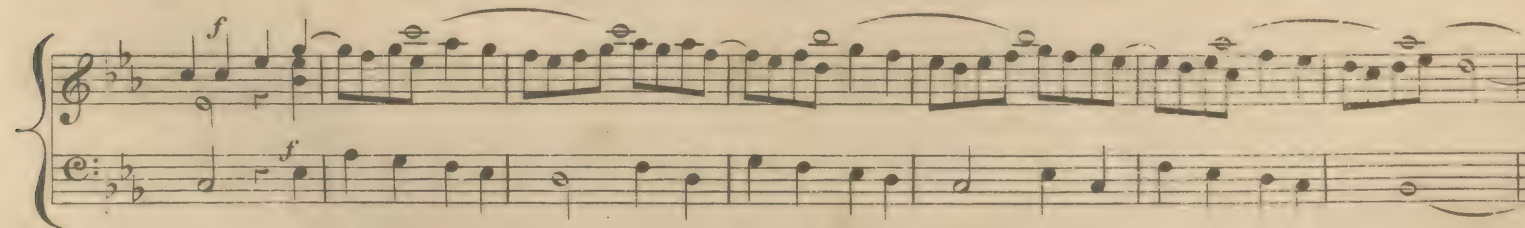
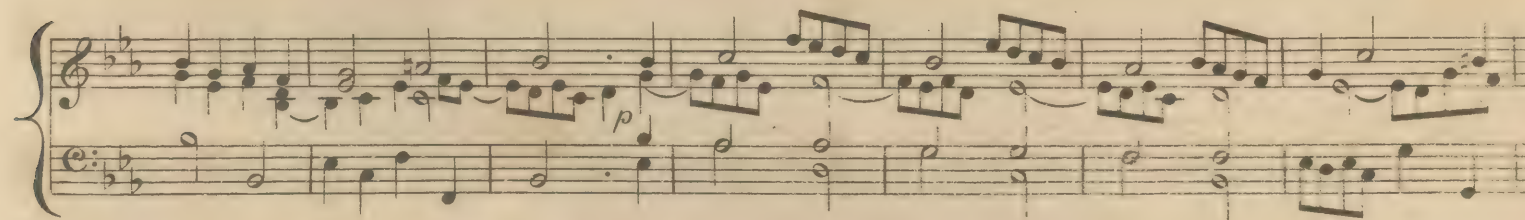
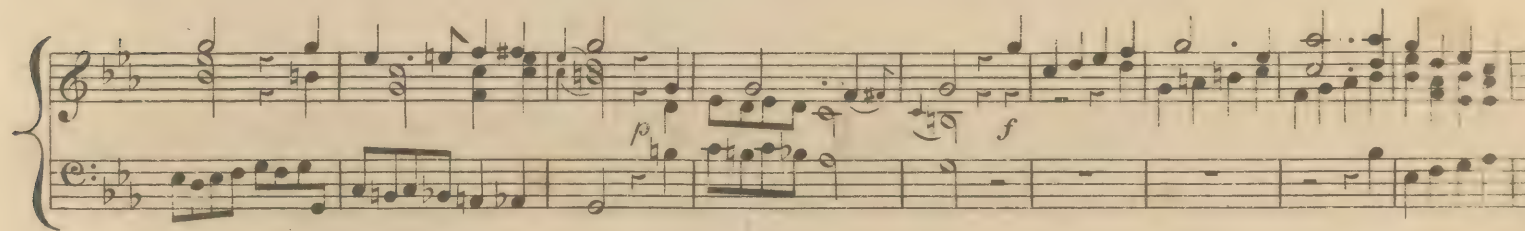
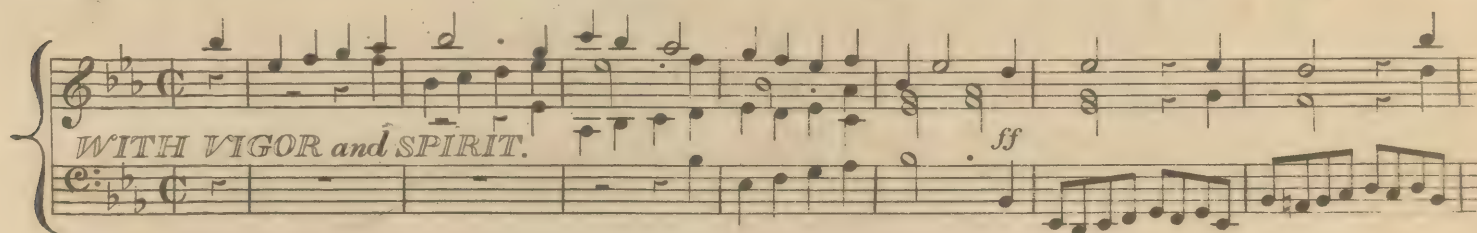
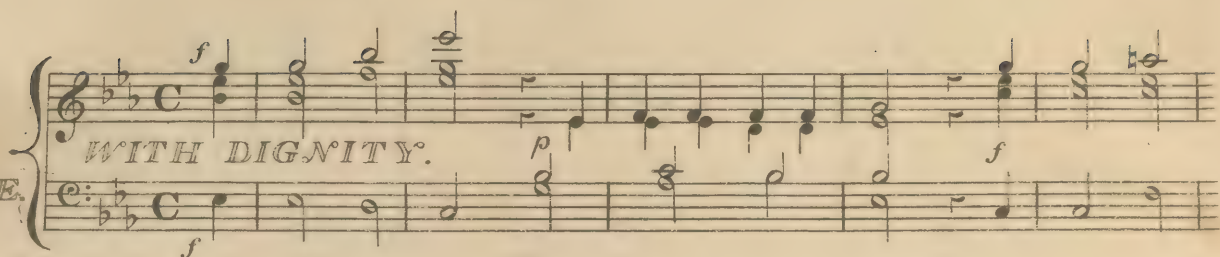
LONDON,

*Published by J. Alfred Novello, 69, Dean Street, Soho.
& 24, Poultry, also in New York, at 389, Broadway.*

D235/24
run 387499

Prelude

ORGAN
or
PIANO FORTE.



SLOWLY and with EMPHASIS.

Words by BISHOP HEBER.

TREBLE.

2nd TREBLE.
or
Counter Tenor.

TENOR.

BASS.

ORGAN
or
PIANO FORTE.

The Son of God goes forth to war, A

The Son of God goes forth to war, A

The Son of God goes forth to war, A

The Son of God goes forth to war, A

The Son of God goes forth to war, A

SLOWLY and with EMPHASIS.

king...ly crown to gain; His blood-red ban-ner streams a....far,

king...ly crown to gain; His blood-red ban-ner streams a....far,

king...ly crown to gain; His blood-red ban-ner streams a....far,

king...ly crown to gain; His blood-red ban-ner streams a....far,

king...ly crown to gain; His blood-red ban-ner streams a....far,

Who follows in His train?..... Who best can drink his cup of woe,

Who follows in His train?..... Who best can drink his cup of woe,

Who follows in His train?..... Who best can drink his cup of woe,

Who follows in His train?..... Who best can drink his cup of woe,

Who follows in His train?..... Who best can drink his cup of woe,

Tri...umphant o...ver pain; Who patient bears his cross be...low;

Tri...umphant o...ver pain; Who patient bears his cross be...low;

Tri...umphant o...ver pain; Who patient bears his cross be...low;

Tri...umphant o...ver pain; Who patient bears his cross be...low;

Tri...umphant o...ver pain; Who patient bears his cross be...low;

1.
BRISKLY.

He follows in His train! He follows in His train! He follows in His

He follows in His train! He follows in His train! His

He follows in His train! He follows in His

He follows in His train! His

BRISKLY.

He follows in His train! He follows in His train! He follows in His

He follows in His train! He follows in His train! He follows in His

train! He follows in His train! He follows in His train! He

train! He follows in His train! He follows in His train! He

train! He follows in His train! He follows in His train! He

train! He follows in His train! He follows in His train! He

train. He follows in His train! He follows in His train! He

5

SLOWLY.

follows in His train!..... He fol...lows in His train!

follows in His train!..... He fol...lows in His train!

follows in His train!..... He fol...lows in His train!

follows in His train!..... He fol...lows in His train!

follows in His train!.... He fol...lows in His train! *p*

SLOWLY.

2

The martyr first, whose eagle eye
 Could pierce beyond the grave;
 Who saw his master in the sky,
 And call'd on him to save.
 Like him, with pardon on his tongue,
 In midst of mortal pain,
 He pray'd for them that did him wrong!
 Who follows in his train?

3

A glorious band, the chosen few
 On whom the Spirit came;
 Twelve valiant saints, their hope they knew,
 And mock'd the cross and flame.
 They met the tyrant's brandish'd steel,
 The lion's gory mane:
 They bow'd their necks the death to feel!
 Who follows in their train?

4

A noble army — men and boys,
 The matron and the maid,
 Around the Saviour's throne rejoice,
 In robes of light array'd.
 They climb'd the steep ascent of Heaven,
 Through peril, toil, and pain!
 O God! to us may grace be given,
 To follow in their train!

AT THE REDUCED PRICES.

Selection of ANTHEMS from Catalogue of Sacred Music with English Words, Published by J. ALFRED NOVELLO.

ANTHEMS continued.

- CROFT, O Lord God of my salvation. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 0 10½
- O Lord, grant the King a long life. Verse, 8 v., with chorus, 4 voices
Vocal score... 1 6 Vocal parts... 0 9
- O Lord, I will praise thee. Verse & chos., 4 v.
Vocal score... 3 0 Vocal parts... 1 9
- O praise the Lord all ye that fear him. Verse, A.T.B.B.
Vocal score... 3 3 Vocal parts... 2 0
- O Lord God of my salvation. Verse, S.S.A.A.T.B.
Vocal score... 1 9 Vocal parts... 1 0
- O give thanks unto the Lord. Verse, S.A.T.B.
Vocal score... 2 3 Vocal parts... 1 3
- Out of the deep. Verse, A.B.
Vocal score... 1 6 Vocal parts... 0 9
- O praise the Lord, all ye heathens. Verse, A.T.B.
Vocal score... 0 9 Vocal parts... 1 7½
- Put me not to rebuke. Full, 4 voices
Vocal score... 1 3 Vocal parts... 0 10½
- Praise the Lord, O my soul. Verse, A.T.B.
Vocal score... 2 3 Vocal parts... 1 1½
- Rejoice in the Lord. Verse, 4 voices
Vocal score... 3 0 Vocal parts... 1 7½
- Sing unto God. Verse, A.
Vocal score... 1 9 Vocal parts... 0 10½
- Sing unto the Lord. Verse, A.A.B.
Vocal score... 2 0 Vocal parts... 1 1½
- Sing praises to the Lord. Verse, S.S.A.T.B., with chorus, 4 voices
Vocal score... 1 6 Vocal parts... 2 0
- The earth is the Lord's. Verse, T.
Vocal score... 1 6 Vocal parts... 0 9
- The heavens declare. Verse, A.T.B.
Vocal score... 1 9 Vocal parts... 1 0
- This is the day. Verse, S.A.A.T.T.B.B.
Vocal score... 4 3 Vocal parts...
- Thou, O God. Verse, A.B.
Vocal score... 1 9 Vocal parts... 1 0
- The Lord is King. Verse, T.B., with chorus, S.A.T.T.B.
Vocal score... 1 6 Vocal parts... 0 9
- The Lord is my strength. Verse, 4 voices
Vocal score... 2 0 Vocal parts... 1 3
- We will rejoice. 4 voices
Vocal score... 1 3 Vocal parts... 1 0
- We wait for thy loving kindness. Verse, S.S.A.
Vocal score... 1 6 Vocal parts... 0 10½
- CLIFTON, Three Canons. No. 1, As pants (4 in 2)—
No. 2, For these and all thy mercies (3 in 1)—
No. 3, Deo gratias (3 in 1). 1s. 3d.
- *DENNIS, G., Hosanna. Full, 4 voices
Vocal score... 1 3 Vocal parts... 0 7½
- ELVEY, George J., Bow down thine ear (Gresham Prize Composition, No. 4). 2s. 6d.
- EYLAND, H., Behold the eye of the Lord. 4 v. 1s. 6d.
- FARRANT, Call to remembrance. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 7½
- Lord, for thy tender mercies. Full, 4 voices
Vocal score... 0 6 Vocal parts... 1 0
- Hide not thou thy face. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 7½
- GIBBONS, O clap your hands (first part). Full, 8 v.
Vocal score... 0 9 Vocal parts... 1 0
- God is gone up (second part). Full, 8 voices
Vocal score... 1 6 Vocal parts... 1 6
- Hosanna to the son of David. Full, S.S.A.A.T.B.
Vocal score... 1 0 Vocal parts... 0 9
- Almighty and everlasting God; and Sanctus in F. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- Lift up your heads. Full, S.S.A.A.T.B.
Vocal score... 1 3 Vocal parts... 0 10½
- GOLDWIN, I have set God alway before me. Full, S.S.A.A.T.B.
Vocal score... 0 9 Vocal parts... 0 6
- Goss, John, Have mercy upon me, O God (Gresham Prize Composition, No. 3). 1s. 6d.
- GREENE, Dr., O sing unto the Lord. Full, S.S.A.T.B.
Vocal score... 1 6 Vocal parts... 1 1½
- God is our hope and strength. Verse, A.A.B.B., with chorus, 5 voices
Vocal score... 2 0 Vocal parts... 1 4½
- GREENE, Behold, I bring you glad tidings. Christmas Anthem, s.s., and 4 voices. 1s. 6d.
- I will sing of thy power. Verse, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 1 3
- Thou, O God, art praised in Zion. Verse, A.T. 1s. 6d.
- O clap your hands. Full, S.S.A.T.B.
Vocal score... 1 0 Vocal parts... 0 9
- Let God arise. Verse, A.T.B., with chorus, S.S.A.T.B.
Vocal score... 2 0 Vocal parts... 1 6
- O God of my righteousness. Verse, S.T.
Vocal score... 1 3 Vocal parts... 0 6
- *HANDEL's Coronation Anthem, "Zadock the Priest."
Vocal score... 0 6 Vocal parts... 1 1½
- Songs and Choruses from the 'Messiah.' From 6d. to 1s. 6d. each.
- HARMAN, T., O Lord, give ear. 4s.
- Lift up your heads. Full, 5 v. 2s. 6d.
- HART, C., Three Anthems, dedicated to Dr. Crotch.
No. 1, The Lord is my shepherd. 2s.
No. 2, Teach me, O Lord, thy way. 2s.
No. 3, Sing unto God. 2s.
- HASTINGS, T., As in Adam all die, and O mourn not for the dead. 2s.
- HAVERGAL, Give thanks. 4 voices
Vocal score... 5 0 Vocal parts... 1 0
- HAYDN, Plead thou my cause. Full, 4 v. 2s.
- Almighty and everlasting God. Full, 4 v. 1s. 3d.
- Thou hast rebuked the heathen. Full, 4 v. 2s.
- Lord, we pray thee (Collect). Full, 4 voices
Vocal score... 1 0 Vocal parts... 0 6
- HAYES, Dr. W., O worship the Lord. Verse, 4 voices
Vocal score... 2 0 Vocal parts... 1 4½
- Lord, thou hast been our refuge. Full, 4 voices, with verse, S.S.T.
Vocal score... 1 6 Vocal parts... 1 0
- Bow thine ear. Full, 4 voices, with verse, S.S.
Vocal score... 1 6 Vocal parts... 1 1½
- Great is the Lord. Full, S.S.A.T.B.
Vocal score... 1 3 Vocal parts... 1 7½
- Praise the Lord, O Jerusalem. Verse, S.S.A.T.T.B. with chorus, 4 voices
Vocal score... 1 6 Vocal parts... 1 0
- HILES, J., Therefore with angels. 4 v. 6d.
- HIMMEL, Incline thine ear. Solo, B, and quartet. Price 1s. 6d.
- HOPKINS, John, Out of the deep (Gresham Prize Composition, No. 8). 6s.
- HORSLEY, W., Let thy merciful ears. Collect for 4 voices. 1s.
- HUMPHREYS, Thou art my King, O God. Verse, A.T.T.B.
Vocal score... 1 0 Vocal parts... 0 9
- HUMPHREYS Like as the hart. Verse, 4 voices
Vocal score... 1 0 Vocal parts... 0 9
- Have mercy upon me. Verse, A.T.B.
Vocal score... 1 3 Vocal parts... 0 9
- O Lord, my God. Verse, A.T.B.
Vocal score... 1 0 Vocal parts... 0 10½
- Hear, O Heaven. Verse, A.T.B.
Vocal score... 1 0 Vocal parts... 0 7½
- Rejoice in the Lord. Verse, A.T.T.B.
Vocal score... 0 9 Vocal parts... 0 7½
- HUMPHREYS, Haste thee, O God. Verse, A.T.T.B.
Vocal score... 1 0 Vocal parts... 1 3
- IONS, Thomas (Mus. Bac.) By the waters of Babylon. S.S.A.T.B.
Vocal score... 2 0 Vocal parts... 1 3
- JACKSON, W., For joy let fertile valleys (from 96th Psalm) Air and chorus. 2s. 3d.
- Christ our passover. 4 voices. Anthem for Easter Day. 6d.
- Sing, O heavens. 4 voices. Anthem for Christmas Day. 1s.
- JACKSON, W., Lord, thou hast been our dwelling place. 4 voices. 1s.
- Hear, O thou Shepherd of Israel. Verse, A.T.B. 1s.
- Praise the Lord, all ye people. Verse, B., with chorus. 1s. 3d.
- O Lord, there is none like unto thee. S.S.A.T.B. 1s. 9d.
- O Zion, that bringest good tidings. 4 voices Anthem for Christmas Day. 2s. 6d.
- JONES, Rev. J., By the rivers of Babylon. Four v. 3s.
- KENT, When the son of man. A.T.B. 1s. 6d.
- Blessed be thou, Lord God of Israel. Verse, S.S.A.T.B., with chorus, 4 voices
Vocal score... 3 0 Vocal parts... 1 0
- KING HENRY VIII., O Lord, the Maker of all things. Full, 4 voices
Vocal score... 0 6 Vocal parts... 0 6
- LAWES, The Lord is my light. Verse, 4 voices, and chorus
Vocal score... 1 0 Vocal parts... 1 1½
- LEAL MOREIRA, O pray for the peace of Jerusalem. Full, 4 voices
Vocal score... 1 0 Vocal parts... 0 7½
- LOCK, Lord, let me know mine end
Vocal score... 1 6 Vocal parts... 1 4½
- MARCELLO, O Lord, our Governor. 6d.
- MASON, Lord of all power. 4 voices. 6d.
- McKORKELL, C., Praise ye the Lord. Verse and chorus, 4 voices. 4s.
- MENDELSSOHN, Three Anthems, for three and four treble voices, adapted from the Psalms by T. A. Walmisley:—
Hear my prayer. Three voices
Vocal score... 1 0 Vocal parts... 0 2½
- O praise the Lord. Three voices
Vocal score... 1 6 Vocal parts... 0 4½
- O Lord, thou hast searched me out. Duet & 4 v.
Vocal score... 2 0 Vocal parts... 0 9
- In Judah God is known. Full, 4 v., (arranged from "St. Paul"). 9d.
Vocal parts... 0 6
- *— Grant us thy peace. 4 voices
Vocal score... 1 0 Vocal parts... 0 6
- *— As the hart pants. The 42nd Psalm. Soprano solo, and chorus. Full score, 18s.
Vocal score... 5 0 Chorus parts 2 6
- No. 1. As the hart pants. 1s. 3d. Vocal parts, 6d.
2. For my soul thirsteth (s. solo) } 1s. 3d.
3. My tears (s. and s.s.a.) }
4. Why, my soul (chorus). 6d.
5. My God within me
6. The Lord hath commanded (s. and T.T.B.B.) } 1s. 8d.
7. Why, my soul, and Trust thou in God (chorus). 2s.
- *MENDELSSOHN, Come let us sing. 95th Psalm. 4 v. Full score, 15s.
Vocal score... 5 0 Chorus parts... 2 10½
- Each movement singly, thus:—
No. 1. O come let us worship (T. solo and chorus) 1 3
2. Come let us sing (chorus) - 2 0
3. In His hands (duet, s.s.) - 1 0
4. For His is the sea (T. solo and chorus) - 1 0
5. Henceforth when you hear (T. solo & chorus) 1 3
- *— When Israel out of Egypt came. The 114th Psalm. Chorus, 8 voices. Full score, 15s.
Vocal score... 5 0 Chorus parts... 3 6
- *— Not unto us, O Lord. The 115th Psalm. 4 v.
Vocal score... 2 0 Chorus parts... 2 0
(This forms Vol. 40 of Novello's Cheap Classics.)
- *MOZART, Have mercy, O Lord. B. solo, and chorus (ne pulvis)
Vocal score... 2 0 Vocal parts... 1 0
- Grant, O Lord. Full, 4 voices. 1s.
- NARES, Dr., Blessed is he that considereth the poor. Full, S.S.A.T.B.
Vocal score... 0 6 Vocal parts... 0 6
- NARES, Dr., Try me O God. Full, S.S.A.T.B.
Vocal score... 0 6 Vocal parts... 0 6
- O Lord, grant the King a long life. Full, S.S.A.T.B.
Vocal score... 0 9 Vocal parts... 0 7½
- NAUMANN, O ye kindreds of the people. Full, 4 v.
Vocal score... 1 0 Vocal parts... 0 6
- NOVELLO, Therefore with angels. From the Communion Service. Full, 4 voices
Vocal score... 0 9 Vocal parts... 0 6

To prevent disappointment, all Orders should express "NOVELLO'S EDITION."

H O P E .

The Words by

Bishop Doane,

The Music by



THE REV. W. H. HAVERGAL. A. M.

Ent. Sta. Hall.

OP. 23.

Pr. 1/6

REDUCED
Price.
6d

Profits towards the erection of an Infant-School-Room in the Parish of St. James Bristol.

LONDON.

Published by Paine & Hopkins, 69 Cornhill.

ANDANTE CON DOLCE MANIERA.

VOCE.

PIANO
FORTE.

Hope. (W. H. HAVERGAL.)

J. A. BIVELLO
69 DEAN-STREET
SOHO

Re...flected on the lake I love To see the stars of evening glow;

fp

This system contains the first staff of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part begins with a forte-piano (*fp*) dynamic.

So tranquil in the heaven above, So rest...less in the

dim *pia* *Cres*

This system contains the second staff of music. The vocal line continues with the lyrics. The piano accompaniment features a *dim* (diminuendo) marking, followed by *pia* (pianissimo) and *Cres* (crescendo) markings.

wave be...low. So tranquil in the heaven a...bove, So rest...less in the

fp

This system contains the third staff of music. The vocal line continues with the lyrics. The piano accompaniment features a *fp* (forte-piano) dynamic marking.

wave be...low. Thus

f *dim*

This system contains the fourth staff of music. The vocal line concludes with the word "Thus". The piano accompaniment features a *f* (forte) dynamic marking followed by a *dim* (diminuendo) marking.

heavenly hope is all serene; But earth..ly hope how bright so..e'er Still

flut..ters o'er this changing scene, As false as fleet..ing as 'tis fair. Still

flutters o'er this changing scene, As false as fleet..ing as 'tis fair.

flutters o'er this changing scene, As false as fleet..ing as 'tis fair.

MUSICAL COMPOSITIONS

BY

THE REV. W. H. HAVERGAL, A. M.

[PROFITS TO VARIOUS CHARITIES.]

WORDS BY BISHOP HEBER.		s.	d.		s.	d.
"From Greenland's icy mountains," 2nd edit. (Hymn)		2	6	Newfoundlander's Petition		2 0
"Thou art gone to the grave" (Elegy) Op. 4		1	6	"Let there be light," Op. 6		1 6
"Grant me, released from matter's chain," (Hymn) Translated from the Greek of Synesius, Op. 9		1	6	"Lord, when our wayward feet," Op. 13		1 6
Farewell,—“When eyes are beaming,” Op. 7.		1	6	"Lord, build thy house speedily," (Hebrew Melody,) Op. 5.		1 0
The Lilly and the Rose,—“By cool Siloam's shady rill,” Op. 8		1	6	Lay of the Persian Muleteer, Op. 17		1 6
"If thou wert by my side, my Love," Op. 12.		1	6	A Cradle Hymn. Words by the daughter of a Clergyman, (Lithographic Vignette,) Op. 18		2 0
"Life nor Death shall us dis sever" }	(Three Hymns)			"Rest is not here." Words by Miss Emra, Op. 24		1 6
"Lord, whose love in power excelling" }	Op. 10	2	0	"How fair are the beauties of Nature arround." By Ditto, Op. 26		2 0
"There was joy in Heaven" }				"O speak that gentle word once more." Words by the Rev. J. East, A. M. Op. 25		2 0
"God that madest earth and Heaven" (Vesper Hymn) Op. 14		2	0	A Nursery Scene. Words by Miss Emra, (Lithographic Vignette,) Op. 27		2 6
"Oh! green was the corn, as I rode on my way," Op. 15		2	0	Original Airs and Harmonized Tunes, adapted to Hymns of various measures		10 6
"When Spring unlocks the flowers," Op. 20		1	6	"Weep not for me"—from the Poems appended to "The Widow of Nain," Op. 30		2 0
"Jerusalem! Jerusalem! enthroned once on high," Op. 21		2	6	"We will not weep for thee"—from "The Widow of Nain," Op. 31		2 6
"The Son of God goes forth to war" (Hymn for St. Stephen's Day) Op. 22		2	0	"Fly ye hours." Words by the Rev. H. F. Lyte, A. M. Op. 33		2 6
Hope,—“Reflected on the lake I love, to see the stars of evening glow,” Op. 23		1	6	"Hark! to the Old Bell's Chime"—by the Authoress of "Scenes in our Parish," Op. 34		2 6
The Loyal Englishman's Litany—"From foes that would the land devour," Op. 28		2	0	"I love—I love the Morning," (Duett) Op. 36		2 0
"I praised the earth in beauty seen," Op. 29		2	6	An Evening Service, with 100 Antiphonal Chants, Op. 35.		12 0
"Wake not, O Mother," Op. 32		2	0	Morning and Evening Hymn. An Inverse Palindrome } on coloured card		1 0
WORDS BY OTHER AUTHORS.				Mementote Vincitorum	Ditto Ditto	1 0
"Beloved Saviour! let not me," Hymn composed in Hindoostanee, by the Rev. Abdool Messeeh, Op. 19.		2	0	Four Double Chants, (Recte et Retro, &c.) on coloured card		1 0
Protestant's Hymn—"Thou, whose uplifted arm," Op. 16		1	6			

The Gresham Prize Composition, No. 6, by the REV. W. HAVERGAL, A. M. . . . 5 0

ALSO

The Gresham Prize Composition, No. 1, "Jubilate"	by Charles Hart	8 6
No. 2, "Turn thee again, O Lord"	Kellow J. Pye	5 0
No. 3, "Have mercy upon me"	John Goss	3 6
No. 4, "Bow down thine ear"	Elvey	5 0
No. 5, "My Soul doth magnify the Lord"	Lucas	5 0

ARE ALL PUBLISHED BY

J. ALFRED NOVELLO,

MUSIC SELLER (BY SPECIAL APPOINTMENT) TO HER MAJESTY,
69, DEAN STREET, SOHO.

REST IS NOT HERE!

THE POETRY BY

Miss Emma

The Music by

THE REV. W. H. HAVERGAL, A.M.

Ent. Sta. Hall

Op. 214

Price 1/6

Profits to the Saint George's Diocesan Visiting Society, Bristol.

RECEIVED
Price
6d

London, J. Alfred Novello, 69, Dean Street, Soho.

VOICE

ANDANTE con AFFETTO.

PIANO
FORTE.

The first system of the musical score. It consists of a single staff for the voice and a grand staff (treble and bass clef) for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piano part begins with a mezzo-forte (mf) dynamic. The voice part has a whole rest in the first measure.

The second system of the musical score. It continues the piano accompaniment from the first system. The key signature and time signature remain the same. Dynamic markings include 'dim.' (diminuendo) and 'p' (piano). The voice part has a whole rest in the first measure.

Rest is not here! HAVERGAL.

2

Rest is not here! though the forest o'er-sha-ding Yields us re-

m.f

...pose from the noon's burning heat:

Soon may a tem-pest, this shelt-er in-va-ding, Change to a

de-sert our syl-van re-treat. Soon may a

rallent: *ad lib:* *a tempo*

tem...pest, this shel...ter in...va...ding, Change to a des...ert our

syl...van re...treat.

2

Rest is not here! though wild flowrets are twining,
 Sun-lit and sweet, 'mid the moss that we tread:
 Soon, veiled in shadows, the bright sun declining
 Faintly will smile on them withered and dead.

3

Rest is above! where delights never-ending
 Shall gladden the souls of the ransomed and blest:
 Rise from earth's sorrows! and heavenward ascending,
 E'en now be thy home in that mansion of rest.

Speak that gentle word once more!

Written by

THE REV^d JOHN EAST, A.M.

TO WHOM

The Music is Affectionately Inscribed

By his Friend,

W. H. HAVERGAL, A.M.

Ent. Sta. Hall.

Op. 25.

REDUCED
Price,
1s

Pr. 2/.

*The Profits will be appropriated to the repairs of
the Chancel of Croscombe Church in the County of Somerset.*

LONDON.

Published by J. Alfred Novello, 69, Dean Str., Soho.

D235/27

TCM 387502

O speak that gentle word once more!

Poetry by
Rev. J. East.

Music by
Rev. W. H. Havergal.

VOCE.

ANDANTE AFFETTUOSO.

PIANO
FORTE.

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. The tempo and mood are marked 'ANDANTE AFFETTUOSO.' The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The lyrics are written below the vocal line.

O speak that gen...tle word once
more, For mine's a trou...bled breast: Nor

hu...man art nor hu...man pow'r Can soothe it's griefs to

rest. to rest. But
morendo Cres dim.

falls, my God, that voice of Thine, Like ze...phyr

on the ear; When first the stars of
Cres

"O speak that gentle word once more"

ev'ning shine, And drops the dew's the dew's first tear.

espress:

Or as I've seen the calm's soft wave, That

rippled from the main, The

"O speak that gentle word once more"

ruf... fled sand just smooth and lave, And then re... tire re...

... tire a... gain. Then

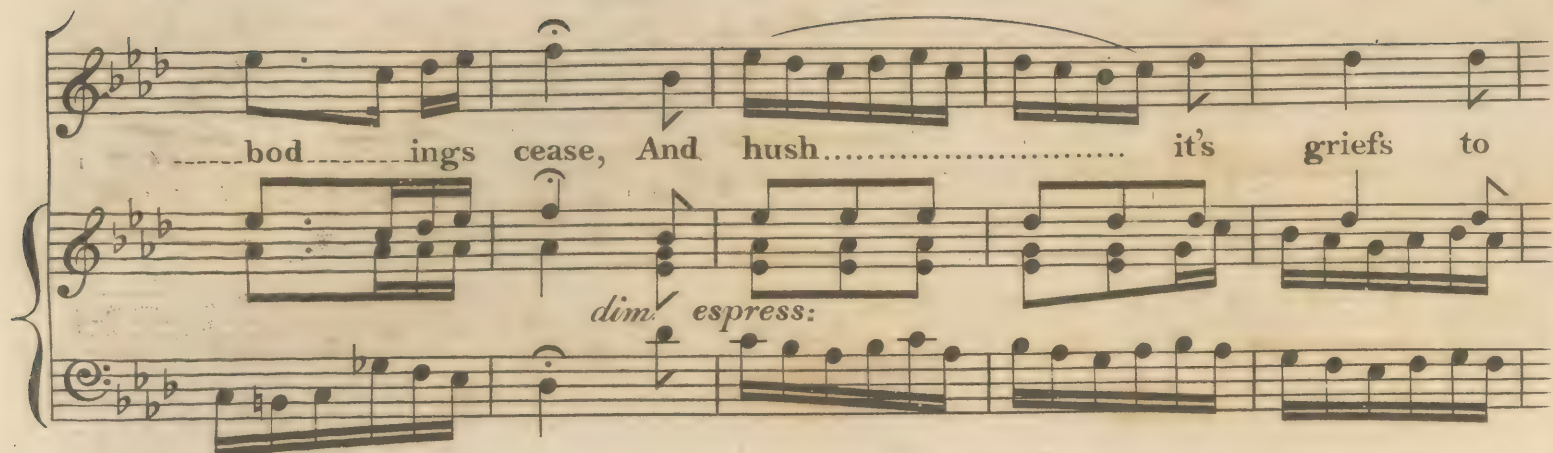
Cres. *dim.*

Speak once more that word of peace, And smooth.....

..... this ruf... fled breast; Bid all it's dark fore...

Cres.

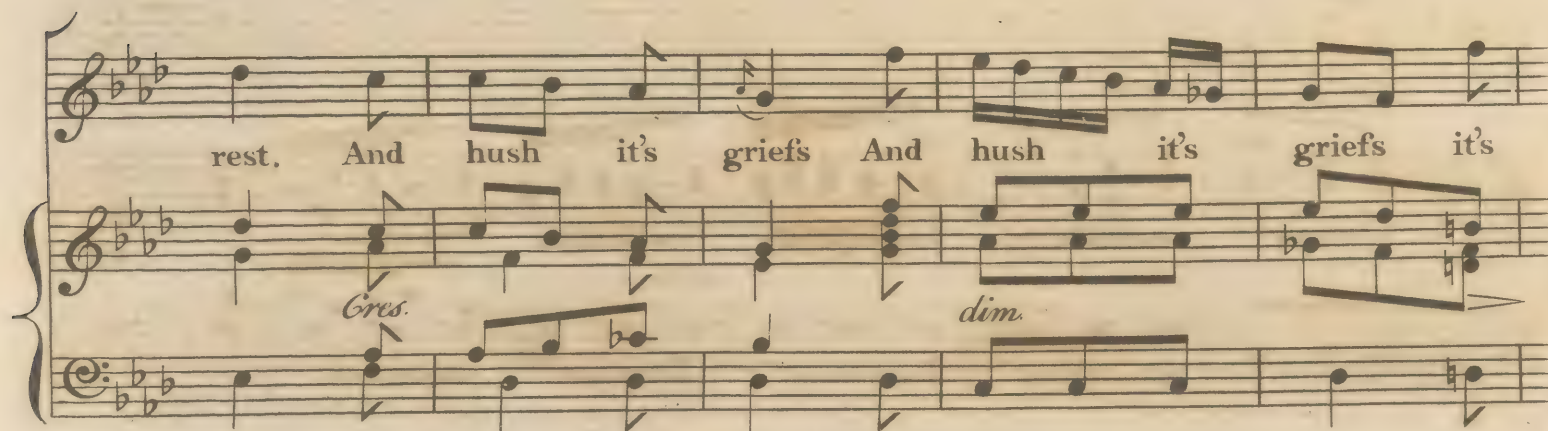
"O speak that gentle word once more"



_____bod_____ings cease, And hush..... it's griefs to

dim. espress:

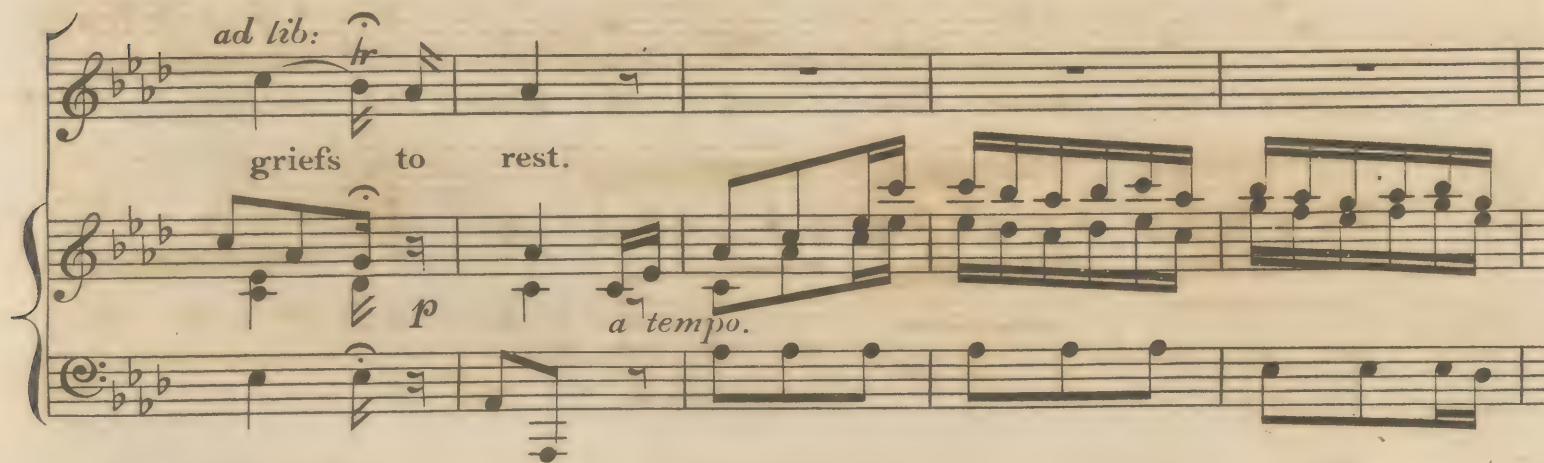
This system contains the first staff of music. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "bod ings cease, And hush..... it's griefs to". A dynamic marking "dim. espress:" is placed below the piano part.



rest, And hush it's griefs And hush it's griefs it's

Cres. *dim.*

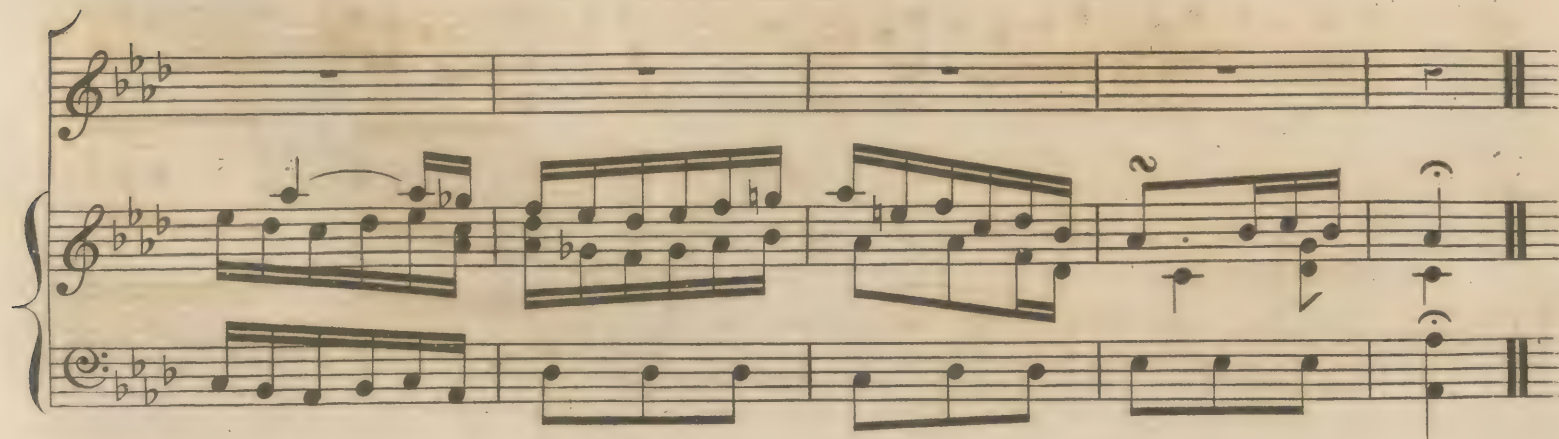
This system contains the second staff of music. The vocal line continues with the lyrics "rest, And hush it's griefs And hush it's griefs it's". The piano part has dynamic markings "Cres." and "dim.".



ad lib: griefs to rest.

p *a tempo.*

This system contains the third staff of music. The vocal line has the lyrics "griefs to rest." and is marked "ad lib:". The piano part has dynamic markings "p" and "a tempo.".



This system contains the fourth staff of music, which is a piano solo. It features a complex, flowing melody in the right hand and a supporting bass line in the left hand, both in the same key signature of three flats.

"O speak that gentle word once more"

HOW FAIR ARE THE BEAUTIES OF NATURE AROUND!

The Poetry by

MISS EMRA.

The Music by

THE REV^d W. H. HAVERGAL A.M.

Ent. Sta. Hall.

Op. 26.

Pr. 2/
REDUCED
Price,
1s

The Profits will be devoted to a benevolent purpose in the Composers' Parish.

London.

Published by J. Alfred Novello, 69, Dean Street, Soho.

"How fair are the beauties of nature around?"

Poetry by
Miss Emma.

Music by
Rev. W. H. Havergal.

VOICE. **GRAZIOSO MODERATO.**

PIANO
FORTE.

How fair are the

beau ties of na ture a round; How beaming the sky, how

beaming the sky, and how far..... tile the ground!

And e'en o'er the grave-yard sweet flow'rets are spread; sweet flow'..... rets are

rallentando *a tempo*

spread; While hope mingles joy with our thoughts of the

dead. While hope mingles joy with our thoughts of the dead.

p. con affetto *Cres*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

The second system continues the musical piece. The vocal line has a half rest followed by a half note G4, a quarter note A4, and a half note B4. The lyrics "And He is our guardian who" are written below the vocal line. The piano accompaniment continues with its eighth-note patterns.

The third system of music includes the lyrics "num...bers each hair, Who knows..... ev'ry want,..... and who". The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with its eighth-note patterns.

The fourth system of music includes the lyrics "takes ev'ry care: In sor...row and". The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with its eighth-note patterns. A piano marking "p" and the instruction "espress:" are written below the piano part.

weak...ness his love his love is our charm; He guides through the

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "weak...ness his love his love is our charm; He guides through the". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with two flats in the key signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

de...sert; he shields from a...larm. He guides through the de...sert; he

The second system of the musical score. The vocal line continues with the lyrics "de...sert; he shields from a...larm. He guides through the de...sert; he". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

shields from a...larm.

The third system of the musical score. The vocal line has a short phrase "shields from a...larm." followed by a long rest. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

Still

The fourth system of the musical score. The vocal line has a long rest followed by the word "Still". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

on ward with joy to a man sion of

rest; O lis..ten e'en now O lis..ten e'en now to the

espress: *Cres*

songs of the blest. Death

dim *p*

stills the heart's throb...bing, and clo.....ses the eye; But the

tremante *dolce* *vigoroso*

white robe and palm — branch a — — — — wait us on high! But the

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

white robe and palm — branch a — — — — wait us on high!

This system continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

This system continues the piano accompaniment from the previous systems. The vocal staff contains whole rests, indicating the voice is silent during this section.

This system concludes the piano accompaniment with a final cadence. The vocal staff also contains whole rests.

"He kneels and clasps his little hands."

A NURSERY SCENE,

Written by

MISS EMRA.

Set to Music

BY THE

Rev. W. H. Laverfal, A.M.

Ent. Sta. Holl.

Price 2

LONDON,
JOHN SHEPHERD, 98, NEWGATE STREET.

HE KNEELS.

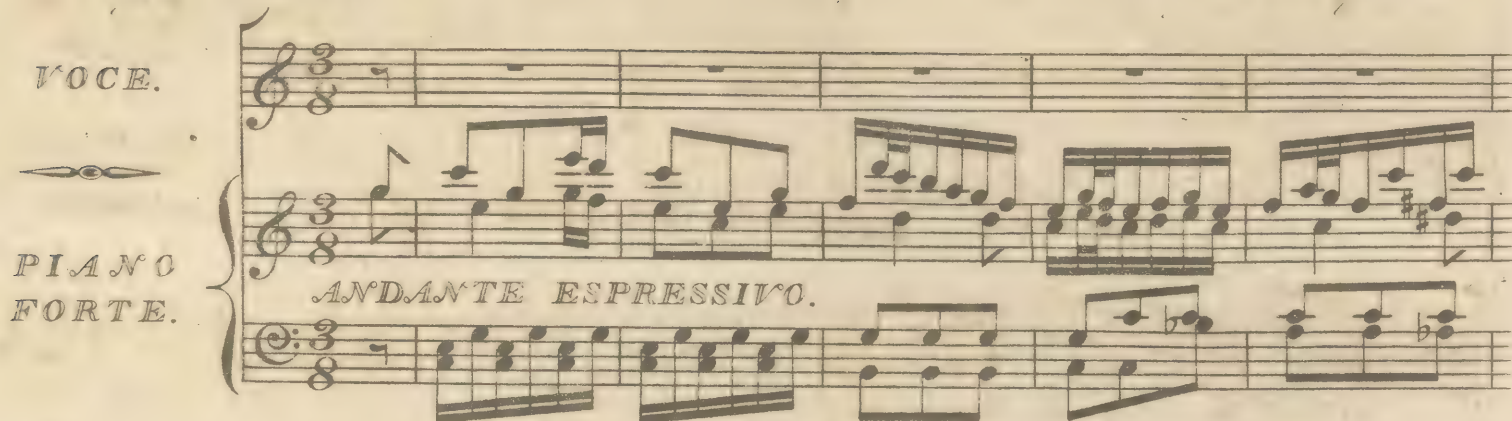
Poetry by
Miss Emma?

Music by
Rev^d W. H. Havergal.

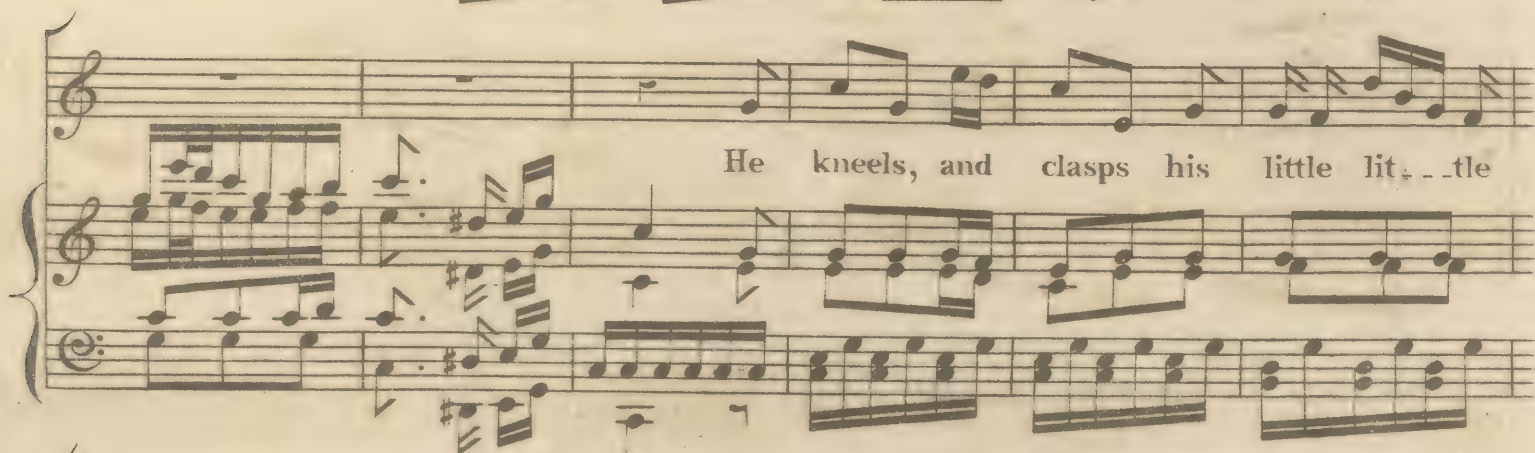
VOCE.

PIANO
FORTE.

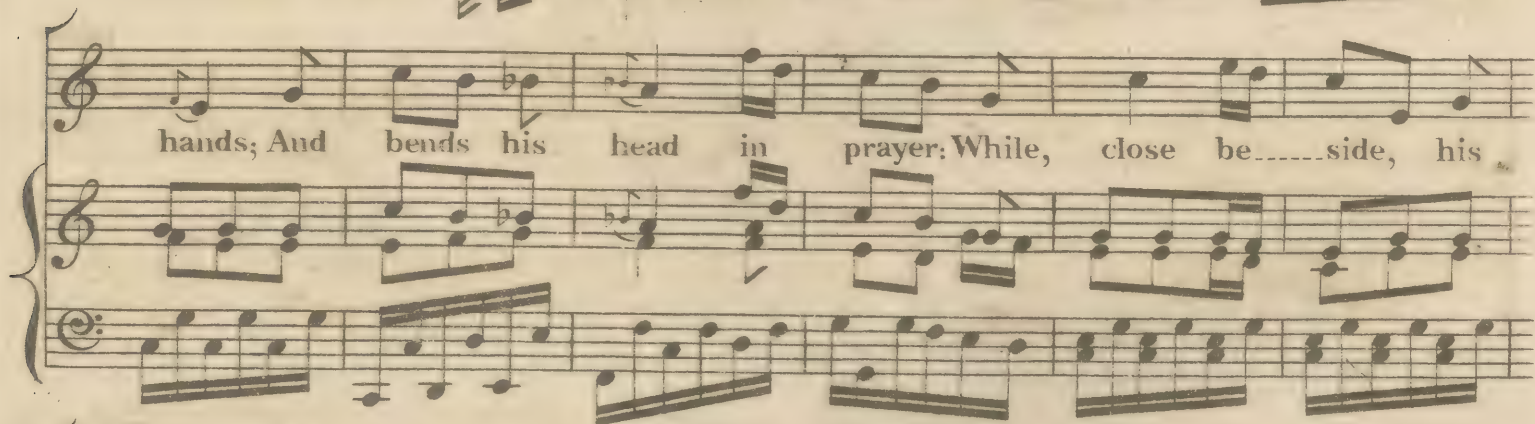
ANDANTE ESPRESSIVO.



He kneels, and clasps his little lit- - tle

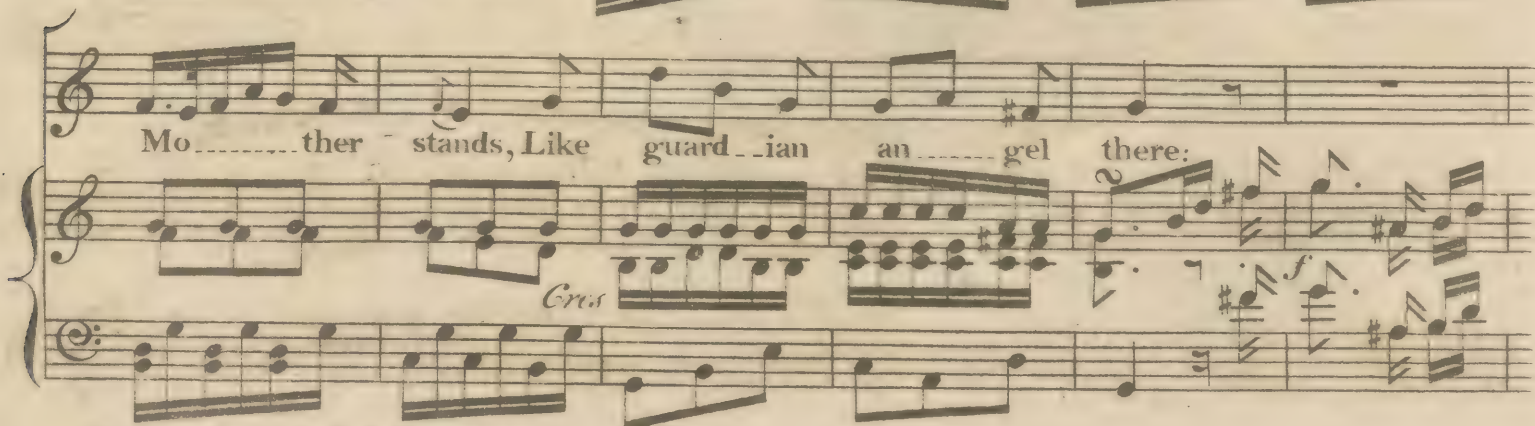


hands; And bends his head in prayer: While, close be- - side, his



Mo- - - - - ther stands, Like guard- - - - - ian an- - - - - gel there:

Cres



Word after word, and line by line, The sim...ple

dim.

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a whole rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

prayer to teach: to teach: Nor doubts that to the courts di...

Cres.

The second system continues the vocal melody and piano accompaniment. The vocal line has a slight upward inflection. The piano accompaniment includes a *Cres.* (crescendo) marking in the right hand.

...vine, That sim...ple prayer shall reach.

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The vocal line concludes with a half note. The piano accompaniment continues with its characteristic rhythmic patterns.

This system contains the final line of the vocal melody and the final two staves of the piano accompaniment. The vocal line ends with a whole rest. The piano accompaniment concludes with a final chord and a double bar line.

No sound be...side, though she is here Who, through the live—long

mp

day, With glee that could the sad heart cheer, Pur...sued her

Cres *dim*

mer...ry play. All si...lent now;— she

Cres *p*

may not speak, Un...til his prayer is done: But kisses on her brother's

cheek, She gives him many a one. And round his neck her

Cres

This system contains the first two staves of music. The vocal line is on a single treble staff, and the piano accompaniment is on grand staves (treble and bass). The lyrics are split across the two staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

lit...tle arms All si...lent...ly are thrown: And sees she then a thou_sand

Cres: SPIRITOSO.

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment becomes more active, with the right hand playing a more complex, rhythmic pattern. The tempo and dynamics are marked as *Cres: SPIRITOSO.*

charms, At oth...er times un...known!

This system contains the third and fourth staves of music. The vocal line concludes with the lyrics. The piano accompaniment continues with its rhythmic pattern, leading into the final system.

This system contains the final two staves of music on the page. The piano accompaniment concludes with a series of chords and a final melodic flourish in the right hand.

O cherished ones! all life and love;

ANIMATO CON AFFETTO.

Bright in unconscious bliss! Gaze not the

angels from above, On such a scene as

this? Does He not gaze? Himself a child,

dim.

Once in the world He made; He who on lit...tle

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 3/4 time. The piano accompaniment is in the same key and time. The lyrics are 'Once in the world He made; He who on lit...tle'. There are triplets in the piano part corresponding to the lyrics 'made;' and 'lit...tle'.

child...ren smiled, And blessed them blessed them as He

The second system of musical notation. The vocal line continues with 'child...ren smiled, And blessed them blessed them as He'. The piano accompaniment features a 'dolce' marking and a wavy line indicating a trill or tremolo. The lyrics are 'child...ren smiled, And blessed them blessed them as He'.

prayed? Here, Sa...viour, let thy

ESPRESSIVO.

The third system of musical notation. The vocal line continues with 'prayed? Here, Sa...viour, let thy'. The piano accompaniment features a wavy line indicating a trill or tremolo. The lyrics are 'prayed? Here, Sa...viour, let thy'. The tempo/mood marking 'ESPRESSIVO.' is present.

bless...ing thy bless...ing rest;

The fourth system of musical notation. The vocal line continues with 'bless...ing thy bless...ing rest;'. The piano accompaniment features a wavy line indicating a trill or tremolo. The lyrics are 'bless...ing thy bless...ing rest;'.

Thy ear...ly grace be given: With Thee..... and with thy Spi.....rit

Cres

This system contains the first two staves of music. The vocal line is on a single treble staff, and the piano accompaniment is on grand staves (treble and bass). The lyrics are written below the vocal line. A 'Cres' (crescendo) marking is placed below the piano staff.

blest, Oh be their home their home in heaven in heaven! Oh

This system contains the next two staves of music, continuing the vocal and piano parts. The lyrics continue below the vocal line.

be their home in heaven!

RALLENT:

This system contains the third and fourth staves of music. The lyrics continue below the vocal line. A 'RALLENT' (rallentando) marking is placed below the piano staff.

This system contains the final two staves of music on the page. The piano accompaniment continues with a series of chords and moving lines in both hands.

THE LOYAL ENGLISHMAN'S

Sitany

Written by

BISHOP HEEER.

And set to Music by

THE REV. W. H. HAVERGAL, A.M.

Op. 28.

Ent. Sto. Hall.

*The Profits will be given towards the erection of a New District Church,
in the vicinity of the Blockhouse, Worcester.*

LONDON.

Published by J. Alfred Novello, 69, Dean Street, Soho.

Price 2/-
REDUCED
Price,
1s

THE LOYAL ENGLISHMAN'S LITANY.

Words by
Bishop Heber.

Music by
Rev. W. H. Havergal.

PIANO FORTE
ORGANO.

ANDANTE.

CANTO 1^{mo}
CANTO 2^{do}
ALTO.
BASSO.

From foes that would the land de_vour; From guilt.....y
From foes that would the land de_vour; From guilt.....y
From foes that would the land de_vour; From guilt.....y

m.f. RISOLUTO.
dim.

pride, and lust of power; From wild se.....di.....tion's law.....less
pride, and lust of power; From wild..... se.....di.....tion's law.....less
pride, and lust of power; From wild se.....di.....tion's law.....less

Cres.

N.B. Care has been taken that this Composition, though arranged as a Trio,
The Englishman's Litany (W. H. HAVERGAL) may, with propriety, be used as a Solo or Duo.

hour; From yoke of sla__ve_ry sla____ve____ry:

hour; From yoke of sla__ve_ry sla____ve____ry:

hour; From yoke of sla__ve_ry sla____ve____ry:

3 **VIGOROSO.** *dim.*

From blind__ed zeal by fac____tion led; From gid____dy

From blind__ed zeal by fac____tion led; From gid____dy

From blind__ed zeal by fac____tion led; From gid____dy

change by fan____cy bred; From poison__ous er____ror's ser____pent head;

change by fan____cy bred; From poison__ous er____ror's ser____pent head;

change by fan____cy bred; From poison__ous er____ror's ser____pent head;

Good LORD, Good LORD, pre...serve us free!

Good LORD, Good LORD, pre...serve us free!

Good LORD, Good LORD, pre...serve us free!

ESPRESSIVO.

Cres.

SECOND VERSE.

De...fend, O God, with guard.ian hand, The laws and ru...ler of our

De...fend, O God, with guard.ian hand, The laws and ru...ler of our

De...fend, O God, with guard.ian hand, The laws and ru...ler of our

BEN MARCATO.

dim.

land, And grant our church our church our church Thy

land, And grant our church our church Thy

land, And grant our church our church Thy

AD LIB: A TEMPO.

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The lyrics are 'land, And grant our church our church our church Thy'.

grace to stand, In faith In faith and u... ni

grace to stand, In faith In faith and u... ni

grace to stand, In faith In faith and u... ni

Cres

This system contains the second three vocal staves and the second two staves of the piano accompaniment. The vocal parts continue with the lyrics 'grace to stand, In faith In faith and u... ni'. The piano accompaniment continues with the same rhythmic pattern, with a 'Cres' (crescendo) marking in the right hand.

ty!

ty!

ty!

dim

This system contains the third three vocal staves and the third two staves of the piano accompaniment. The vocal parts end with the word 'ty!'. The piano accompaniment concludes with a 'dim' (diminuendo) marking in the right hand.

MAGGIORE.
ESPRESSIVO.

The Spirit's help of Thee we crave, That Thou, whose

The Spirit's help of Thee we crave, That Thou, whose

The Spirit's help of Thee we crave, That Thou, whose

MAGGIORE.
ESPRESSIVO.

blood was shed to save, May'st, at Thy second

blood was shed to save, May'st, at Thy second

blood was shed to save, May'st, at Thy second

ANDANTINO.
POCO DOLCE

Cres.

ANDANTINO.

com...ing, have A flock to wel...come Thee! A

com...ing, have A flock to wel...come Thee! A

com...ing, have A flock to wel...come Thee! A

ANDANTINO.

First system of the musical score. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and a grand staff for piano accompaniment. The lyrics are: "flock to wel...come wel...come Thee! to wel...come". The music is in G major (one sharp) and 4/4 time. The piano part features a flowing eighth-note accompaniment.

Second system of the musical score. It consists of five staves: three vocal staves and a grand staff for piano accompaniment. The lyrics are: "Thee! A flock to wel...come Thee!". Above the first vocal staff, the tempo marking "RALL DO" is present. Above the second vocal staff, the tempo marking "AD LIB:" is present. The piano part includes the tempo marking "ANIMATO." at the end of the system. The music continues with the same melodic and harmonic structure as the first system.

Third system of the musical score. It consists of five staves: three vocal staves and a grand staff for piano accompaniment. This system contains no lyrics. The vocal staves end with a double bar line. The piano accompaniment continues with a final melodic flourish and ends with a double bar line.

"I PRAISED THE EARTH IN BEAUTY SEEN,"*

The Poetry by

BISHOP HEBER.

The Music by

THE REV. W. H. HAVERGAL, A.M.

Op. 29.



REDUCED
Price,
1s 3d
Pr. 2/6

Ent. Sta. Hall.

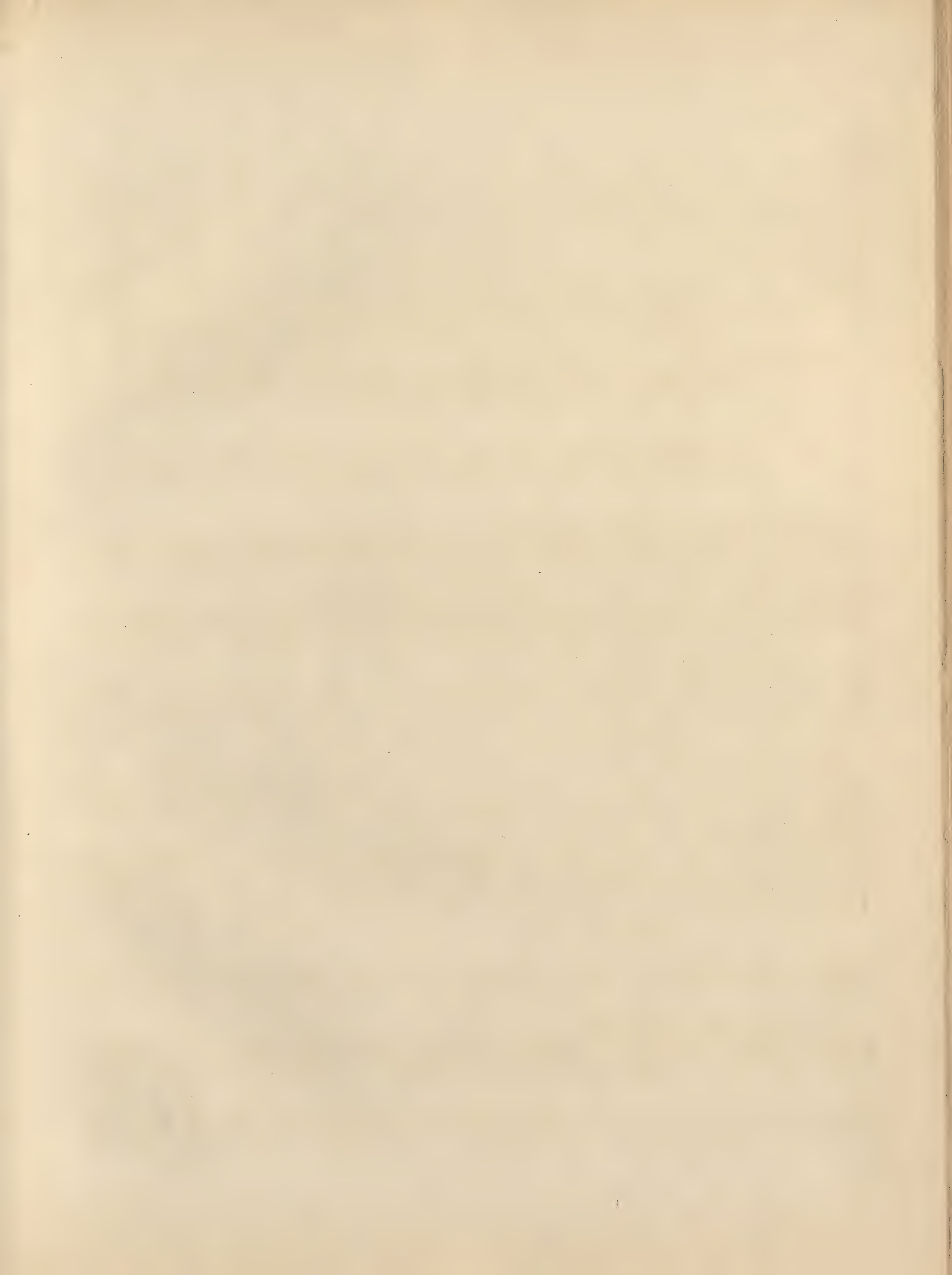
The Profits will be given towards the formation of an Infant-School at Measham, in the County of Derby.

"February 4th 1826. Sailing from Calcutta to Madras! We walked on the deck this Evening, admiring the last glories of a most splendid sun-set and the first reflection of the moon-beams on the rippling waters; when the Bishop, as he leaned over the side of the ship, repeated to me these exquisite lines,* which are worthy to be written in letters of gold."

ARCHDEACON ROBINSON'S LAST DAYS OF BISHOP HEBER, Page 90.

L O N D O N,

Published by J. Alfred Novello, 69, Dean Street, Soho.



I praised the Earth in beauty seen

Poetry by
Bishop Heber.

Music by
W. H. Havergal, A.M.

VOCE.



PIANO
FORTE.

MODERATO.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo is marked 'MODERATO.' The piano part starts with a forte (f) dynamic and includes a 'dim.' (diminuendo) marking. The voice part enters with the lyrics 'I prais'd the Earth in beauty seen, With garlands gay of various green: I prais'd the Sea whose ample field Shone glorious as a silver shield:'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score is divided into four systems, each with a vocal line and a piano accompaniment. The final system ends with a 'Cres.' (crescendo) marking.

prais'd the Earth in beauty seen, With garlands gay of
va...rious green: I prais'd the Sea whose
am...ple field Shone glo...rious as a sil...ver shield:
Cres.

ESPRESSIVO.

And Earth and O...cean seem'd to say, "Our

p

beau...ties are but for a day! a day!" And Earth and

Cres.

O...cean seem'd to say, Our beau...ties are but for a

dim.

day! for a day!"

Cres.

4

2nd VERSE.

I prais'd the Sun, whose cha...riot roll'd... On

wheels of am...ber and of gold: I

prais'd the Moon, whose soft...er eye Gleam'd sweet...ly

through the sum...mer sky: And

m.f. *dolce* *dim.* *Cres.* *p*

"I prais'd the Earth in Beauty seen." (HAVERGAL)

ESPRESSIVO. 5

Sun and Moon in an...swer said, "Our days of

light are num...ber...ed!" And Sun and Moon in

an...swer said, "Our days of light are num...ber...

...ed!"

6

3rd VERSE.

O God! O Good be...yond com...pare! If thus Thy

LENTEMENTE SOSTENUTO.

mean...er works are fair! If

Cres *dim*

thus Thy boun...ties gild the span Of ru...in'd

dim

earth and sin...ful man, How

Cres ALLEGRETTO.

ANIMATO.

glo-ri-ous must the man-sion be, Where Thy re-

-deem'd shall dwell with Thee! Where Thy re-deem'd shall

dwell with Thee! Where Thy re-deem'd shall dwell with

RALLENTANDO

Thee!

f
a tempo.

"WEEP NOT FOR ME!"

(From the Poems appended to "The Widow of Mainz")

SET TO MUSIC.

and

With dutiful affection inscribed to—

The Rev^d. C. C. Biddulph, M.A.

BY

W. H. HAVERGAL, M.A.

Ent. Sta. Hall.

OP. 30.

Reduced Price 1/-

London.

J. ALFRED NOVELLO,

69, Dean Str.^t Soho, & 35, Poultry.

also in New York, at 389, Broadway.

Profits towards the completion of Saint Matthew's Church, Kingsdown Bristol.

Poetry by

Music by

PIANO
FORTE

ANDANTE, AFFETTO GRAZIOSO. Cres.

dim

3mo
CANTO.

2do
CANTO.

P. ASSO.

P. H.

When the star of life is wan.....ing, Weep not Weep not for me:

Weep not Weep not for me.

Weep not Weep not for me:

Weep not Weep not for me:

When the lan_guid eye is strain_____ing, Weep not Weep not for me:

Weep not Weep not for me:

When the feeble pulse is ceasing, Start not Start not

When the feeble pulse is ceasing, Start not

When the feeble pulse is ceasing, Start not Start not

at its swift decreasing; 'Tis the fetter'd

at its swift decreasing; 'Tis the fetter'd soul's releasing, the

at its swift decreasing; 'Tis the fetter'd soul's releasing, the

soul's releasing, 'Tis the fetter'd soul's releasing, 'Tis the soul's re-

soul's releasing, 'Tis the fetter'd soul's releasing,

soul's releasing, 'Tis the fetter'd soul's releasing,

leas...ing, 'Tis the soul's re...leas...ing, 'Tis the fetter'd fet...ter'd

'Tis the soul's re...leas...ing, re...leas...ing, 'Tis the fetter'd fet...ter'd

'Tis the soul's re...leas...ing, 'Tis the fetter'd fet...ter'd

CON AFFETTO. *ad lib:*

soul's..... re...leas...ing, Weep not Weep not Weep not for

soul's..... re...leas...ing, Weep not Weep not Weep not for

soul's re...leas...ing, Weep not Weep not Weep not for

ad lib:

me!

me!

me!

a tempo

When the pangs of death as sail..... me, Weep not

Weep not

This system contains the first two systems of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: 'When the pangs of death as sail..... me, Weep not'.

Weep not for me: CHRIST is mine! is mine! He

Weep not for me:

Weep not for me:

This system contains the third and fourth systems of the musical score. The lyrics continue: 'Weep not for me: CHRIST is mine! is mine! He' and 'Weep not for me:'. The piano accompaniment continues with chords and moving lines.

can not can not fail me, Weep not Weep not for me!

Weep not Weep not for me!

Weep not Weep not for me!

This system contains the fifth and sixth systems of the musical score. The lyrics conclude with: 'can not can not fail me, Weep not Weep not for me!', 'Weep not Weep not for me!', and 'Weep not Weep not for me!'. The piece ends with a double bar line.

Yes, when sin and doubt and doubt en...deavour From His love His

Yes, when sin and doubt and doubt en...deavour From His

Yes, when sin and doubt and doubt en...deavour From His love His

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "Yes, when sin and doubt and doubt en...deavour From His love His".

love my soul to sev...er; JE...sus is my strength for

love my soul to sev...er; JE...sus

love my soul to sev...er;

The second system continues the musical score. The vocal parts have lyrics: "love my soul to sev...er; JE...sus is my strength for" and "love my soul to sev...er; JE...sus". The piano accompaniment continues with a steady rhythm.

ev...er my strength for ev...er! JE...sus is my

is my strength for ev...er! JE...sus is my

JE...sus is my strength for ev...er! JE...sus is my

The third system concludes the musical score. The vocal parts have lyrics: "ev...er my strength for ev...er! JE...sus is my", "is my strength for ev...er! JE...sus is my", and "JE...sus is my strength for ev...er! JE...sus is my". The piano accompaniment ends with a final chord.

CALANDO.

tr

strength for ev...er, for ev...er, for ev...er!

strength for ev...er, for ev...er, for ev...er!

tr

strength for ev...er, for ev...er, for ev...er!

ANIMATO.

JE-SUS is my strength my strength my strength..... for ev...er!

JE-SUS is my strength my strength my strength..... for ev...er!

JE-SUS is my strength..... for ev...er!

AFFETTO.

ad lib:

Weep not Weep not Weep not for me!

Weep not Weep not Weep not for me!

Weep not Weep not Weep not for me!

ad lib: *a tempo.*

"WE WILL NOT WEEP FOR THEE!"

Selected from
"THE WIDOW OF NAIN"

Set to Music by

THE REV. W. H. HAVERGAL, A.M.



And

Inscribed to the Blessed Memory of
JOHN FRASER EAST.

Who "died in faith" August 27th 1853; aged 16 years.

Ent. Sta. Hall.

Op. 31.

Price 2/6

Profits towards the erection of a new Church in the Parish of St Michael, Bath.

London, Paine & Hopkins, 69, Cornhill.

D235/33
ren 387470

"We will not weep for Thee!"

1

Poetry by

Rev. J. Dale, A. M.

Music by

Rev. W. H. Havergal, A. M.

SOLO.

PIANO
FORTE.

ANDANTE AFFETTUOSO.

Dear Dear as thou wert, and just.....ly

Cres *dim*

dear, We will not weep for thee:

p *p*

ESPRESSIVO.

One thought shall check the start-ing the starting tear,

ANIMATO.

It is that thou art free! art free! that thou art free!

mf

dolce

And thus shall faith's con-sol-ing power The

dim p

ESPRESSIVO.

tears..... of love..... re-strain: Oh! who that

p *Cres*

saw thy part-ing hour, Could wish thee here a-gain? Oh!

who that saw thy part...ing hour, Could wish thee here a----gain?

Cres

ANIMATO. *calando.....*

Tri...um...phant Tri...um...phant in thy clos...ing eye The hope of glo...ry

dim.....

con dolce maniera.

shone; Joy..... breathed in thine ex...pir.....ing sigh,

mp

ANIMATO.

To think the fight was won! was won! was won! was won! the

f

fight was won!

p

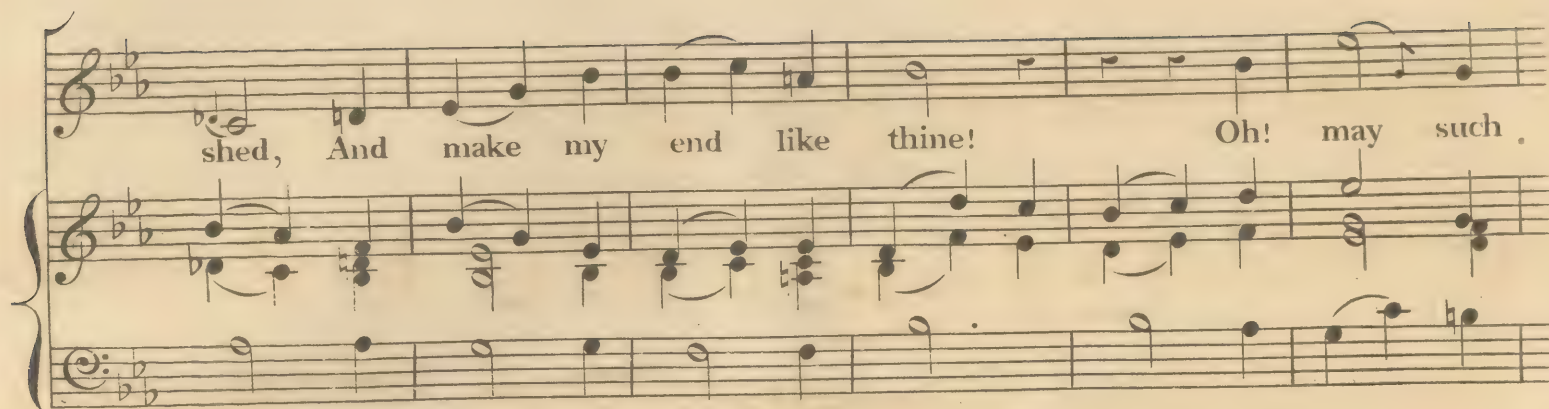
ESPRESSIVO.

Gent_ly Gently the part...ing spirit fled, Sus_tained by grace by

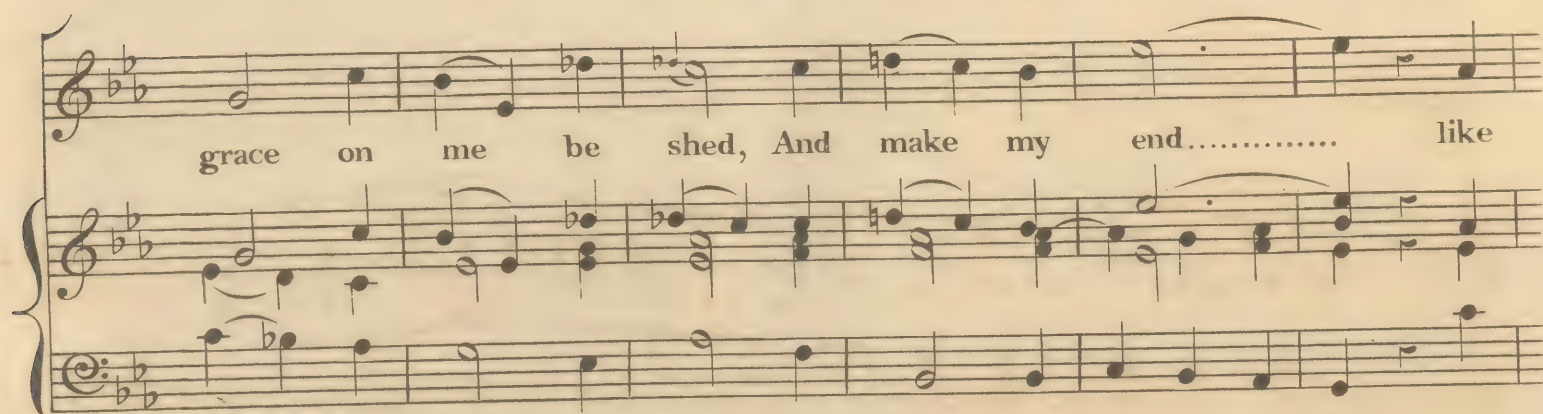
Cres

grace di...vine; Oh! may such grace on me..... be

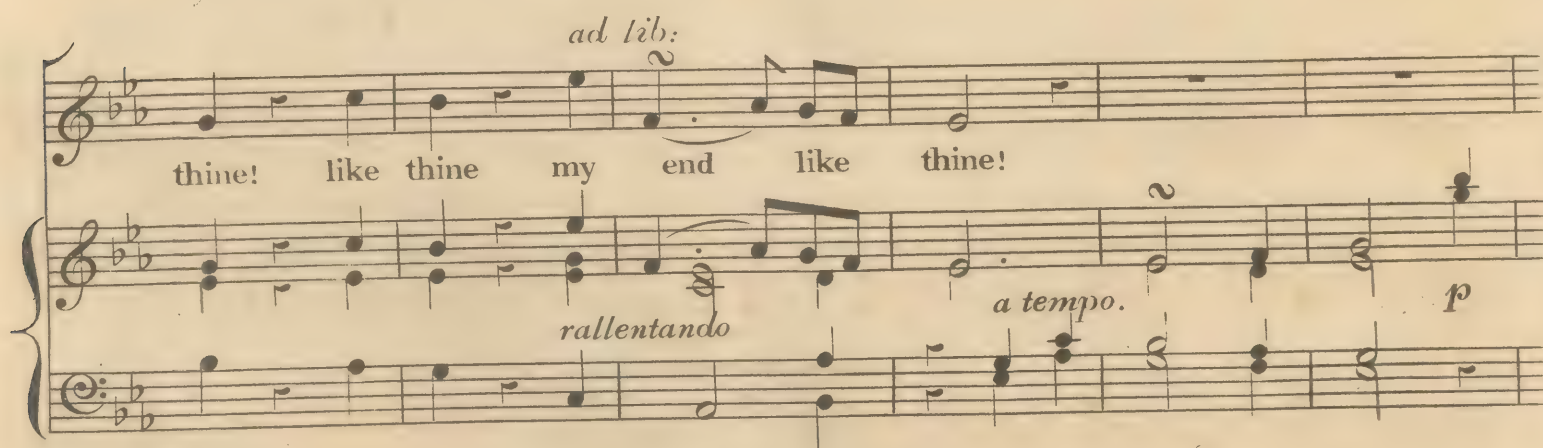
p *Cres*



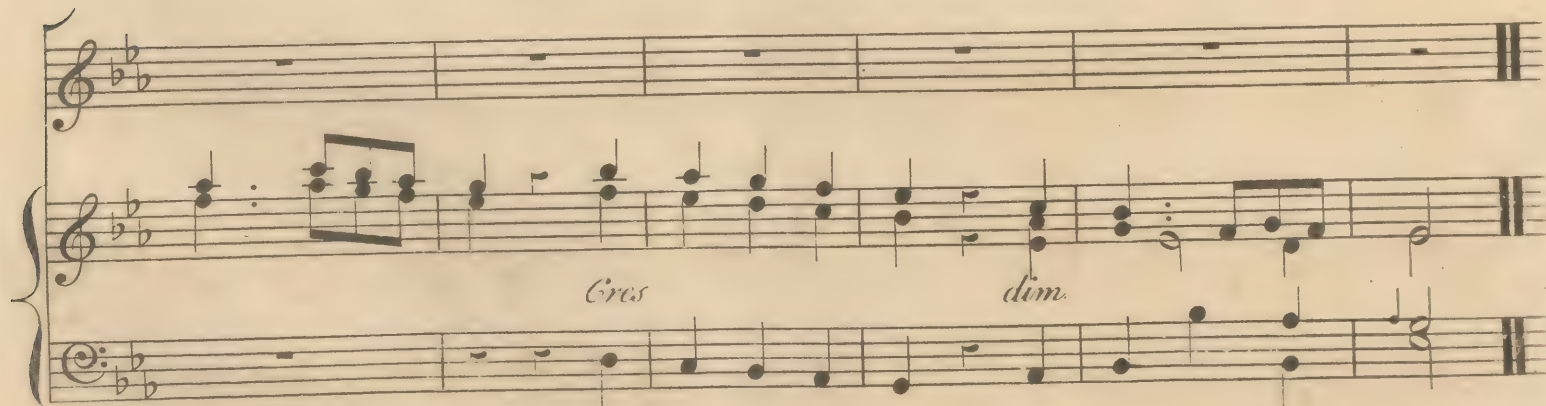
shed, And make my end like thine! Oh! may such



grace on me be shed, And make my end..... like



ad lib:
thine! like thine my end like thine!
rallentando *a tempo.* *p*



Cres *dim*

Wake not O Mother!

(The Words by)

BISHOP HEBER,

The Music

(Cordially Inscribed to

The Rev. John Carwood, M.A.)

By

W. H. HAVERGAL, M.A.

(Op. 32.)



Profits towards the erection of the Bewdley-Forest Church-School.

Ent. Sta. Hall.

L O N D O N,

Published by J. Alfred Novello, 69, Dean Str., Scho.

Pr. 2^s.
REDUCED
Price,
1s

SLOWLY AND DIRGE-LIKE.

Piano accompaniment for the first section of the hymn, marked "SLOWLY AND DIRGE-LIKE." It consists of three systems of grand staves (treble and bass clef). The first system has dynamics *f*, *p*, *f*, *p*. The second system has dynamics *f*, *p*, *f*. The third system ends with a double bar line.

WITH PATHOS AND EXPRESSION.

Vocal and piano accompaniment for the second section of the hymn, marked "WITH PATHOS AND EXPRESSION." It consists of two systems of grand staves. The first system includes the vocal melody with the lyrics "Wake not, O mother, sounds of lamen-ta-tion! Weep not, O widow, weep not hopeless-ly!". The second system includes the vocal melody with the lyrics "Strong is His arm, the Bringer of sal-va-tion!".

Strong is the Word of God to succour thee!

Bear forth the cold corpse; slowly, slowly bear him: Hide his pale features with the

mf *dim* *p*

sa...ble pall: Chide not the sad one wildly weeping near him;

Cres

Widow'd and childless she has lost her all! lost her all!

dim *p* *rallent.º*

Wake not O Mother!

pp *Cres.* *dim*

CHORUS. WITH ENERGY.

Why pause the mourners? who forbids our weeping?

Why pause the mourners? who forbids our weeping?

Why pause the mourners? who forbids our weeping?

Why pause the mourners? who forbids our weeping?

f *p* *f*

Who the dark pomp of sorrow has de... layed?

Who the dark pomp of sorrow has de... layed?

Who the dark pomp of sorrow has de... layed?

Who the dark pomp of sorrow has de... layed?

p *f*

“Set down the bier,— he is not dead but sleep....ing!”

“Set down the bier,— he is not dead but sleep....ing!”

“Set down the bier,— he is not dead but sleep....ing!”

“Set down the bier,— he is not dead but sleep....ing!”

Young man a...rise!’— He spake and was o....beyed!

Young man a...rise!’— He spake and was o....beyed!

Young man a...rise!’— He spake and was o....beyed!

Young man a...rise!’— He spake and was o....beyed!

Change then, O sad one, grief to exultation:

Change then, O sad one, grief to exultation:

Change then, O sad one, grief to exultation:

Change then, O sad one, grief to exultation:

Wor-ship and fall before MES-SIAH's knee!

Wor-ship and fall before MES-SIAH's knee!

Wor-ship and fall before MES-SIAH's knee!

Wor-ship and fall before MES-SIAH's knee!

Strong was His arm; the Bringer of sal...va...tion: Strong was the word of

Strong was His arm; the Bringer of sal...va...tion: Strong was the word of

Strong was His arm; the Bringer of sal...va...tion: Strong was the word of

Strong was His arm; the Bringer of sal...va...tion: Strong was the word of

rallent?
sfr God to suc...cour thee. Strong to suc...cour thee.

sfr God to suc...cour thee. Strong to suc...cour thee.

sfr God to suc...cour thee. Strong to suc...cour thee.

sfr God to suc...cour thee. Strong to suc...cour thee.

sfr
rallent?

FLY YE HOURS!

THE Poetry BY

THE REV^d H. F. LYTE, A.M.

THE MUSIC

(Inscribed with grateful esteem

to Richard Barry (later Esq. M.D.)

By

THE REV^d W. H. HAVERGAL, A.M.

*Profits towards the enlargement of the Episcopal Chapel
at Loudwater, Buckinghamshire.*

Ent. Sta. Hall.

Op. 33.

Price 2/6^s

London, J. Alfred Novello, 69, Dean Str^t Scho.

VIVACE MA NON TROPPO PRESTO.

Piano introduction in G major, 2/4 time, marked *f* (forte). The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

TRIO.

Vocal and piano accompaniment for the Trio section. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics "Fly, ye hours, the best the". The piano accompaniment features a lively melody in the right hand and a steady bass line in the left hand.

Continuation of the vocal and piano accompaniment. The vocal parts sing "bright... est! Best are they that fleet the lightest.* Best are they that". The piano accompaniment includes a *dim* (diminuendo) marking and continues with a similar rhythmic pattern.

* "The best feature of life is its brevity." H.F.L.

Fly, ye hours! (HAVERGAL.)

fleet the lightest. Man, be wise, Thy dear est

fleet the lightest. Man, be wise, Thy dear est

Man, be wise, Thy dear est

Cres

This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'fleet the lightest. Man, be wise, Thy dear est'. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A 'Cres' (crescendo) marking is placed under the piano part.

joys Are poor poor compared with those thou slight est.

joys Are poor poor compared with those thou slight est.

joys Are poor poor compared with those thou slight est.

This system continues the vocal and piano parts. The lyrics are 'joys Are poor poor compared with those thou slight est.'. The piano accompaniment continues with the same melodic and harmonic patterns.

This system contains three vocal staves and a piano accompaniment. The vocal parts are silent, indicated by whole rests. The piano accompaniment continues with the same melodic and harmonic patterns, ending with a double bar line.

DUETTO.

The world we roam Is not our home; We seek a rest that

The world we roam Is not our home; We seek a rest that

Andante.

aye re-main-eth. Through weal or woe, From all be-

aye re-main-eth. Through weal or woe, From all be-

--- low, We haste to scenes where nothing nothing no-thing pain-eth.

--- low, We haste to scenes where 'nothing' nothing no-thing pain-eth.

TRIO.

Fly, ye hours, the best the brightest!

Fly, ye hours, the best the brightest! Best are they that

Fly, ye hours, the best the brightest!

Vivace m. n. t. p.

Best are they that fleet the lightest. Best are they are they that fleet that

fleet the lightest. Best are they that fleet the lightest. Best are they are they that fleet that

Best are they are they that fleet that

fleet the lightest.

fleet the lightest.

fleet the lightest.

rallent?

Fly, ye hours! (HAVERGAL.)

DUETTO.

Can that be gain, Whose charms de...tain The soul from glo...ry's

Can that be gain, Whose charms de...tain The soul from glo...ry's

Andante.

rich...er trea...sure? Can that be woe Which serves to

rich...er trea...sure? Can that be woe Which serves to

throw A brighter hue A brighter hue O'er coming pleasures? com...ing plea...sures?

throw A brighter hue A brighter hue O'er coming pleasures? com...ing plea...sures?

Fly, ye hours! (HAVERGAL.)

TRIO.

Fly, ye hours, the best the bright... est!

Fly, ye hours, the best the bright... est!

Fly, ye hours, the best the bright... est!

Vivace m. n. t. p.

Thou that in the world de... lightest,

Thou that in the world de... lightest, Thou that in the world de... lightest,

Espressivo

Rise O rise To no...bler no...bler joys,

Rise O rise To no...bler no...bler joys, And

Rise O rise To no...bler no...bler joys,

Fly, ye hours! (HAVERGAL.)

And taste the bliss the bliss which now thou slight...est!

taste the bliss And taste the bliss the bliss which now thou slight...est!

And taste the bliss which now thou slight...est!

the bliss the bliss which now thou slight...est!

the bliss the bliss which now thou slight...est!

the bliss taste the bliss the bliss which now thou slight...est!

HARK ! TO THE OLD BELLS' CHIME,

The Poetry by
"A Country Parson's Daughter,"



(The Writer of "SCENES IN OUR PARISH")

The Music by
THE REV. W. H. HAVERGAL, A.M.

Op. 34.

Ent. Sta. Hall.

Reduced Pr: 1/3

PROFITS TOWARDS THE REPARATION of the ABBEY-CHURCH, GREAT MALVERN.

L O N D O N,

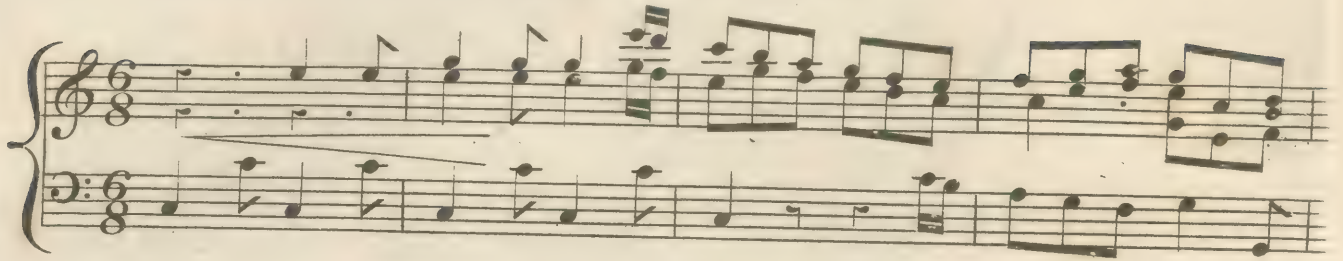
Published by J. Alfred Novello, 69, Dean Street, Soho,

35, Poultry, & in New York at 389, Broadway.

D235/36

rcm387473

CHEERFULLY, AND NOT TOO SLOWLY.



2^{do} Hark! to the old bells' chime, To the sound that our fa...thers knew:

Basso. Hark! to the old bells' chime, To the sound that our fa...thers knew:

1^{mo} Hark! to the old bells' chime,* To the sound that our fa...thers knew:

Come in the morning prime, The sun shines on the dew!

Come in the morning prime, The sun shines on the dew!

Come in the morning prime, The sun shines on the dew!

* "Hark! speaking to themselves
Are Malvern sweet nine bells;
Now they troll — troll — troll."

2

SOMEWHAT SLOWER.

They call us, They call us! How sweetly How sweetly they ring! And

dim.

no griefs ap-pal us At the thoughts which they bring.

AS BEFORE.

Then hark! to the old bells' chime! For our kindred are wait...ing there:

Then hark! to the old bells' chime! For our kindred are wait...ing there:

Then hark! to the old bells' chime! For our kindred are wait...ing there:

Hark! to the old bells' chime. (HAVERGAL.)

Come in the morning prime, And join in the Martyrs' prayer! Then come! Then come! Then

Come in the morning prime, And join in the Martyrs' prayer! Then come! Then

Come in the morning prime, And join in the Martyrs' prayer! Then come! Then come! Then

come! Come! Come! Come! Come! And join in the Martyrs' prayer!

come! Come! Come! Come! Come! And join in the Martyrs' prayer!

come! And join in the Martyrs' the Martyrs' prayer! And join in the Martyrs' prayer!

1

SLOWER.

Come, then, whilst Memory breathes Of the faithful the tried and the true; And her

dim

dew-y garland wreathes, With flowers that on the tomb grew.

half

AS BEFORE.

Then hark! to the old bells' chime, To the sound that our fa--thers knew:

Then hark! to the old bells' chime, To the sound that our fa--thers knew:

Then hark! to the old bells' chime, To the sound that our fa--thers knew:

f

Hark! to the old bells' chime. (HAVERGAL.)

Come in the morning prime, The Sun shines on the dew!

Come in the morning prime, The Sun shines on the dew!

Come in the morning prime, The Sun shines on the dew!

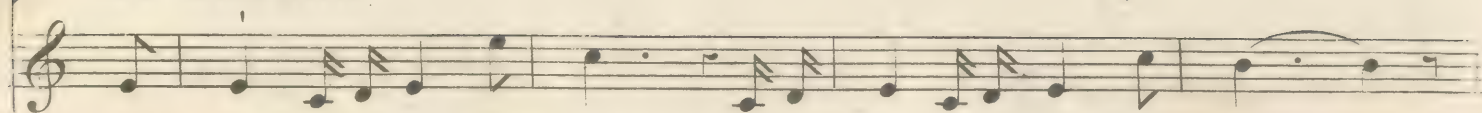
SLOWER.

The storm-cloud may lower, The wild wind may rush: But the voice that is

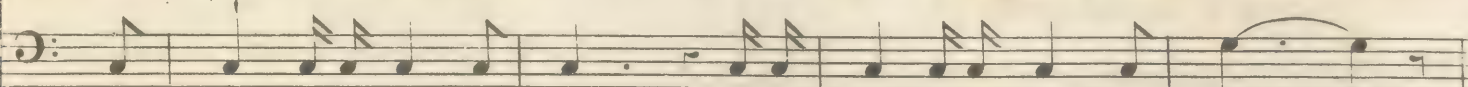
dim.

power The tempest shall hush! shall hush!

AS BEFORE.



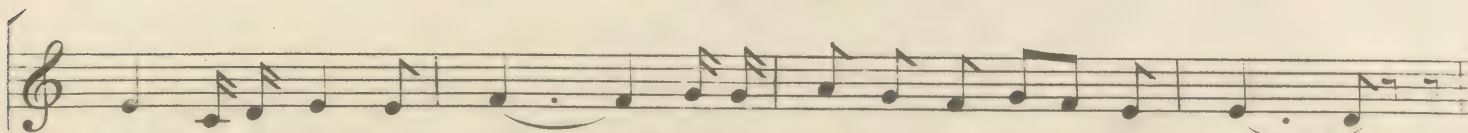
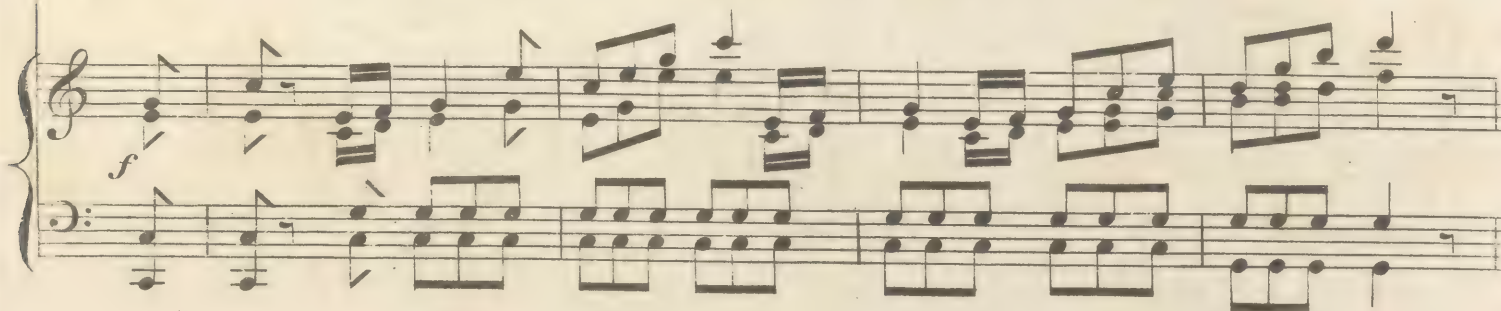
Then hark! to the old bells' chime! They are pealing of thanks and praise:



Then hark! to the old bells' chime! They are pealing of thanks and praise:



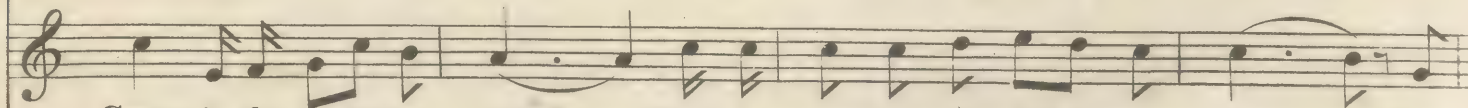
Then hark! to the old bells' chime! They are pealing of thanks and praise:



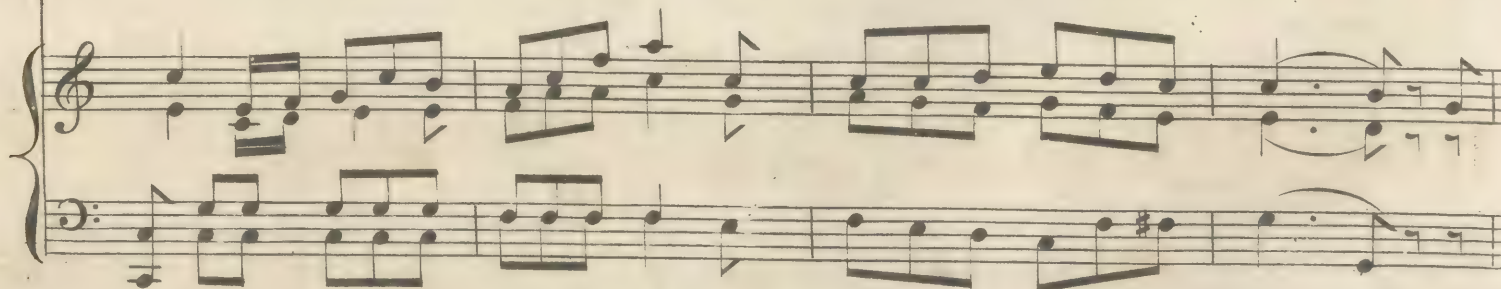
Come in the morning prime; There is promise of bright-er days!



Come in the morning prime; There is promise of bright-er days!



Come in the morning prime; There is promise of bright-er days! Then



Then hark! Then hark! Then hark! hark! hark! hark! There is

Then hark. Then hark. hark. hark. hark! There is

hark! Then hark! Then hark! There is promise is promise of bright-er days! There is

promise of brighter days!

promise of brighter days!

promise of brighter days!

rall'do *a tempo*

35

I LOVE - I LOVE THE MORNING,

A Duet.

for

TWO TREBLE VOICES.

By

THE REV^d W. H. HAVERGAL, A.M.

Ent. Sta. Hall.

Op: 35

Price 2/-

PROFITS TOWARDS THE ERECTION OF AN ORGAN IN THE PARISH CHURCH OF
CROSCOMBE, SOMERSET.

D235 / 37
rcm. 387505

M O R N I N G .

1

W. H. HAVERGAL, A.M.

PRIMO.

SECONDO.

PIANO FORTE.

ANDANTE.

I love— I love the morn-ing, With pur-ple tints a--

I love— I love the morn-ing, With pur-ple tints a--

-dorn-ing The mountain brow, the woodland scene, The deep and lone ra-vine:

-dorn-ing The mountain brow, the woodland scene, The deep and lone ra-vine:

Cres.

Oh then in hallowed glad...ness My

Oh then in hallowed glad...ness My

f *mf* *p*

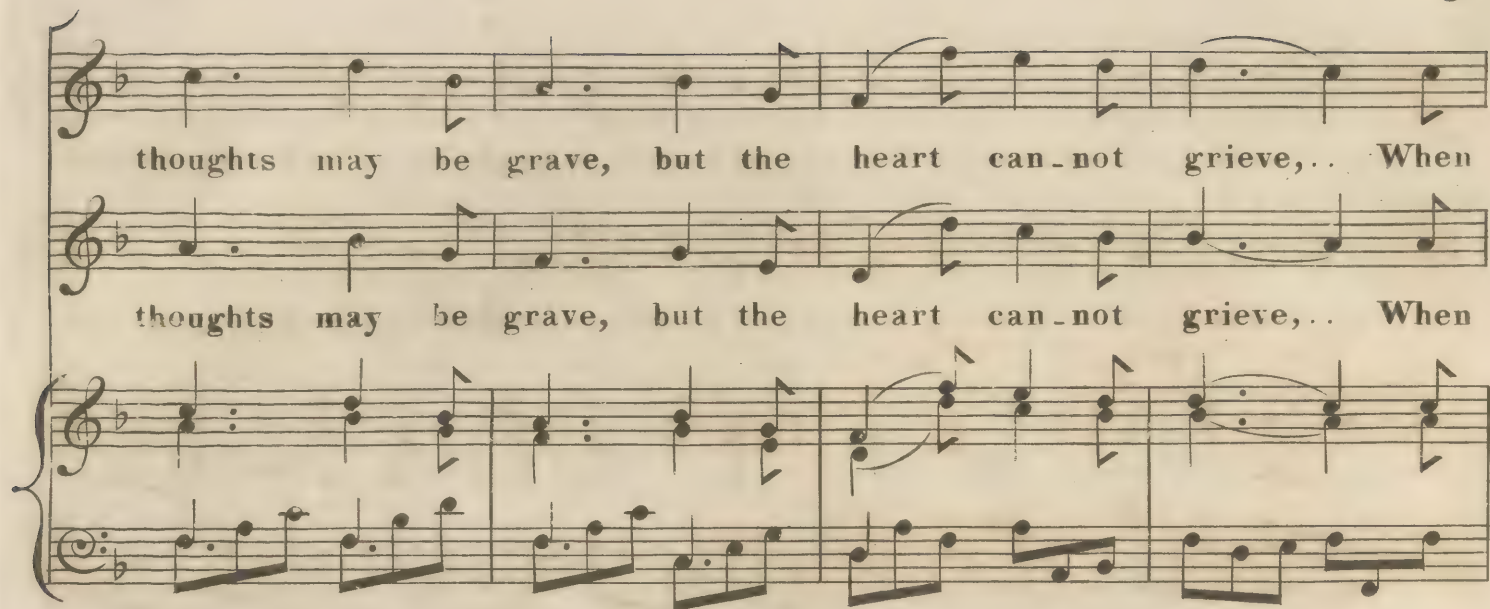
bo-som drops its sad...ness, And heaves with prayerful ecs-ta-sy To the

bo-som drops its sad...ness, And heaves with prayerful ecs-ta-sy To the

Gres.

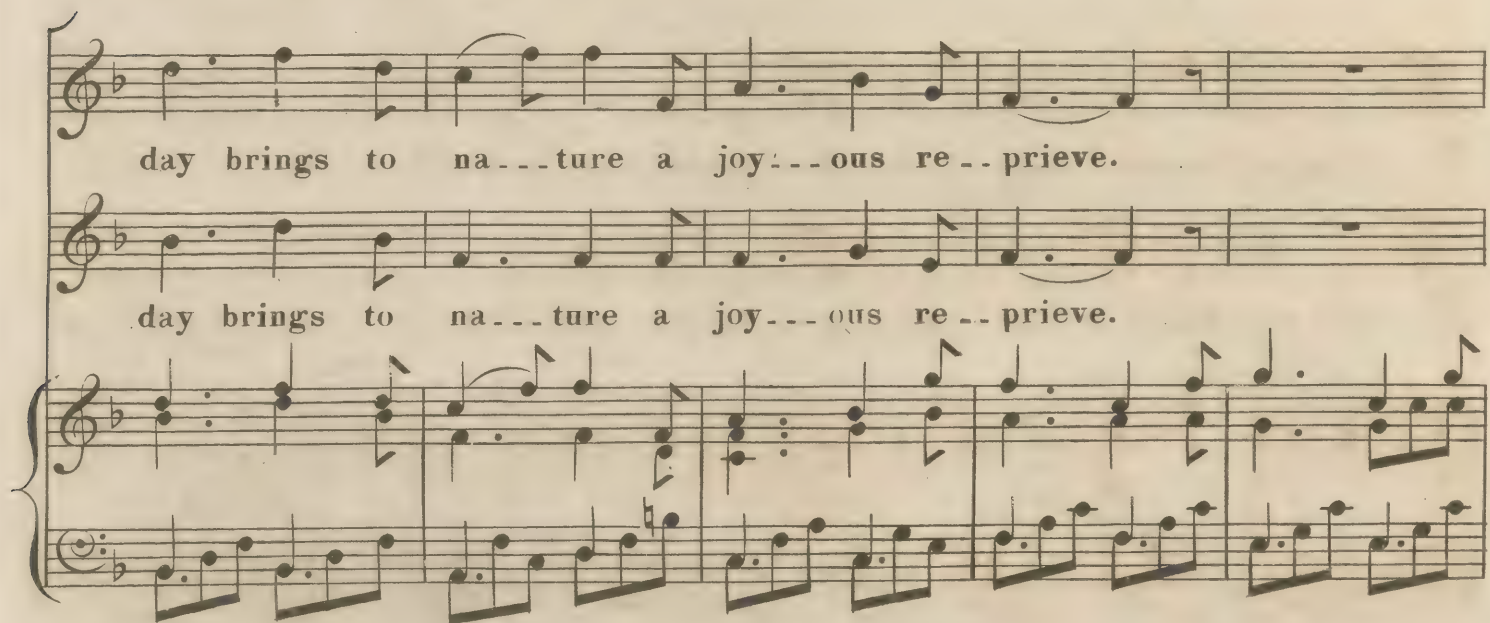
Tri-une De-i-ty! The

Tri-une De-i-ty! The



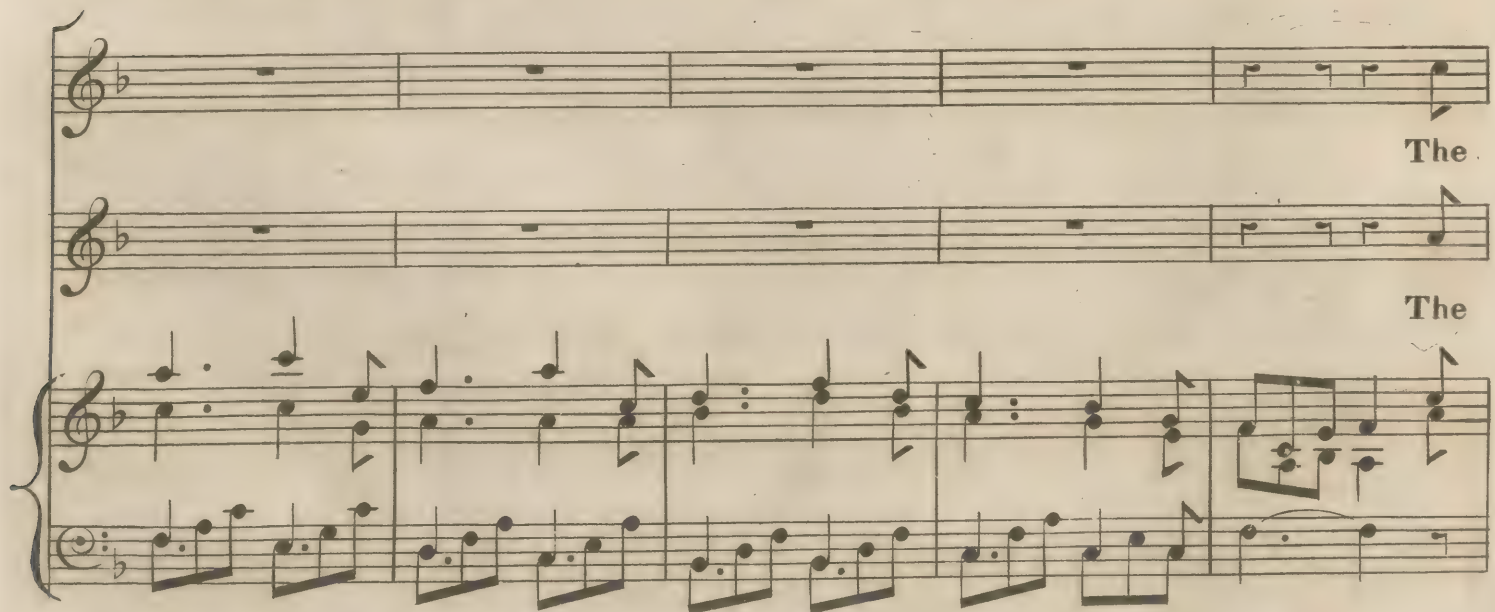
thoughts may be grave, but the heart can-not grieve,... When

thoughts may be grave, but the heart can-not grieve,... When



day brings to na...ture a joy...ous re...prieve.

day brings to na...ture a joy...ous re...prieve.



The

The

lingering mist of whiteness, The orient streaks of brightness, The fleecy cloud, the

lingering mist of whiteness, The orient streaks of brightness, The fleecy cloud, the

sparkling dew, And boughs of ev'ry hue; The

sparkling dew, And boughs of ev'ry hue; The

Cres. *f*

torrent loudly rush-ing, The fountain gently gush-ing, The dulcet hum of

torrent loudly rush-ing, The fountain gently gush-ing, The dulcet hum of

ear-ly bee, The lark's clear minstrel-sy, Are

ear-ly bee, The lark's clear minstrel-sy, Are

charms which the morn brings the eye and the ear; While Faith thrills the

charms which the morn brings the eye and the ear; While Faith thrills the

heart with the thought, "God is here!"

heart with the thought, "God is here!"

Handwritten text in a cursive script, likely from a 17th or 18th-century manuscript. The text is arranged in approximately 15 horizontal lines across the page. The ink is dark and the paper is aged and slightly discolored. The handwriting is fluid and characteristic of the period.

ACQUAINT THEE WITH GOD!

A Paraphrase of

XXII Job. 21.)

Set to Music FOR Three Voices.

By

THE REV. W. H. HAVERGAL, A.M.

OP. 38.

Ent. Sta. Hall.

Reduced Price 1/.

LONDON,

J. ALFRED NOVELLO,

Music Seller (by Appointment) to Her Majesty,
69, Dean St. Soho, & 24, Poultry, also in New York at 389, Broadway.

The profits will be given towards the erection of an Organ
in the parish Church of St. Lawrence, Evesham.

Paraphrase of XXII Job. 21.

Music by W. H. Havergal, A. M.

1st SOPRANO2^d SOPRANO

BASSO

ORGAN
or
PIANO
FORTE

ANDANTE ESPRESSIVO

Ac - quaint thee, O mortal, ac - quaint thee with God! Ac - quaint thee, O

Ac - quaint thee, O

Ac - quaint thee, O

mor - tal, ac - quaint thee with God! And joy like the sun - shine shall

mor - tal, ac - quaint thee with God! And joy like the sun - shine [#] shall

mor - tal, ac - quaint thee with God! ^{*} And joy like the sun - shine shall

* Leading subject of the Treble. \oplus D^o of the Bass.+ 3rd Subject for Double Counterpoint with the Treble.

beam on thy road; And joy like the sunshine shall beam on thy road;

beam on thy road; And joy like the sunshine shall beam on thy road;

beam on thy road; And joy like the sunshine shall beam on thy road;

This system contains the first three staves of the musical score. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are repeated across the staves.

And peace like a dew drop shall

And peace like a dew drop shall

And peace like a dew drop shall

This system contains the next three staves. The lyrics are repeated across the staves. There are some musical markings like a cross and an asterisk above the notes.

fall on thy head, And sleep like an an-gel shall vi-sit thy bed.

fall on thy head, And sleep like an an-gel shall vi-sit thy bed.

fall on thy head, And sleep like an an-gel shall vi-sit thy bed.

This system contains the final three staves of the musical score. The lyrics are repeated across the staves.

And peace like a dew drop shall fall on thy head And

And peace like a dew drop shall fall on thy head And

And peace like a dew drop shall fall on thy head And

Rallen:
sleep like an angel shall visit thy bed shall visit thy bed.

Rallen:
sleep like an angel shall visit thy bed shall visit thy bed.

Rallen:
sleep like an angel shall visit thy bed shall visit thy bed.

Rallen: *a tempo*

Ac-quaint thee, O mortal, ac-quaint thee with God! Ac-quaint thee, O mortal, ac-

Ac-quaint thee, O mortal, ac-

Ac-quaint thee, O mortal, ac-

The first system of the musical score for 'Acquaint Thee'. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: 'Ac-quaint thee, O mortal, ac-quaint thee with God! Ac-quaint thee, O mortal, ac-'.

-quaint thee with God! And He shall be with thee when fears are abroad: And

-quaint thee with God! And He shall be with thee when fears are abroad: And

-quaint thee with God! And He shall be with thee when fears are abroad: And

The second system of the musical score. The lyrics continue: '-quaint thee with God! And He shall be with thee when fears are abroad: And'.

He shall be with thee when fears are a - broad.

He shall be with thee when fears are a - broad.

He shall be with thee when fears are a - broad.

The third system of the musical score. The lyrics conclude with: 'He shall be with thee when fears are a - broad.'

f Thy safe-guard in dangers that threaten thy path; Thy joy in the val-ley and
Dim Thy safe-guard in dangers that threaten thy path; Thy joy in the val-ley and
f Thy safe-guard in dangers that threaten thy path; Thy joy in the val-ley and
f Thy safe-guard in dangers that threaten thy path; Thy joy in the val-ley and
Dim

Gres sha-dow of death. Thy joy in the val-ley and sha-dow of death. Thy
Gres sha-dow of death. Thy joy in the val-ley and sha-dow of death. Thy
Gres sha-dow of death. Thy joy in the val-ley and sha-dow of death. Thy
Gres sha-dow of death. Thy joy in the val-ley and sha-dow of death. Thy

rallendo dim. joy in the val-ley and shadow of death. and shadow of death.
rallendo dim. joy in the val-ley and shadow of death. and shadow of death.
rallendo dim. joy in the val-ley and shadow of death. and shadow of death.
rallendo dim. joy in the val-ley and shadow of death. and shadow of death.

37 41

DIRGE IN AUTUMN.

FROM Poems BY

Miss Sophia Woodroffe,

Posthumously Edited

by the

REV. G. S. FABER, B.D.

To whom the Music is

most Respectfully Inscribed by the

REV. W. H. HAVERGAL, MA.

OP. 41.



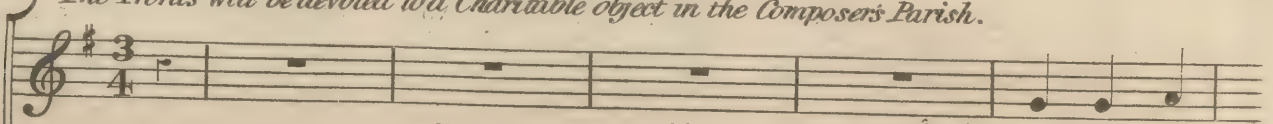
Ent. Sta. Hall.

Price 1/6.

London, Sacred Music Warehouse, J. ALFRED NOVELLO, 69, Dean Str.^t Soho, & 24, Poultry:
where may be had all Mr. Havergal's other Compositions.

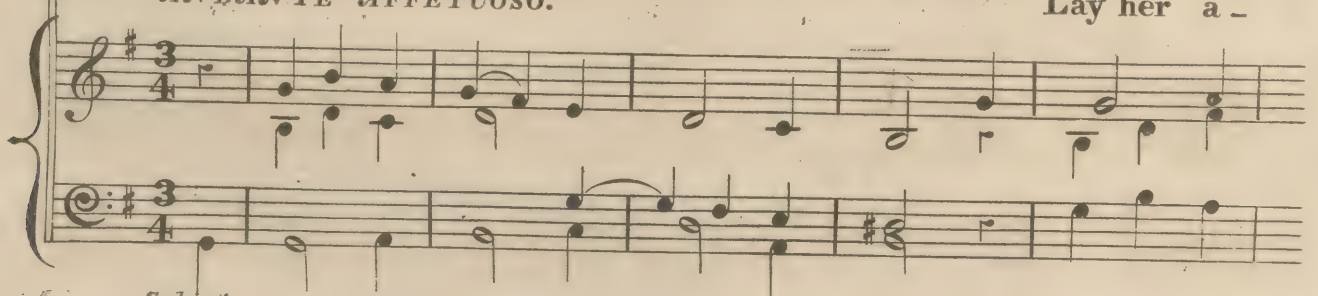
The Profits will be devoted to a Charitable object in the Composers Parish.

VOICE.

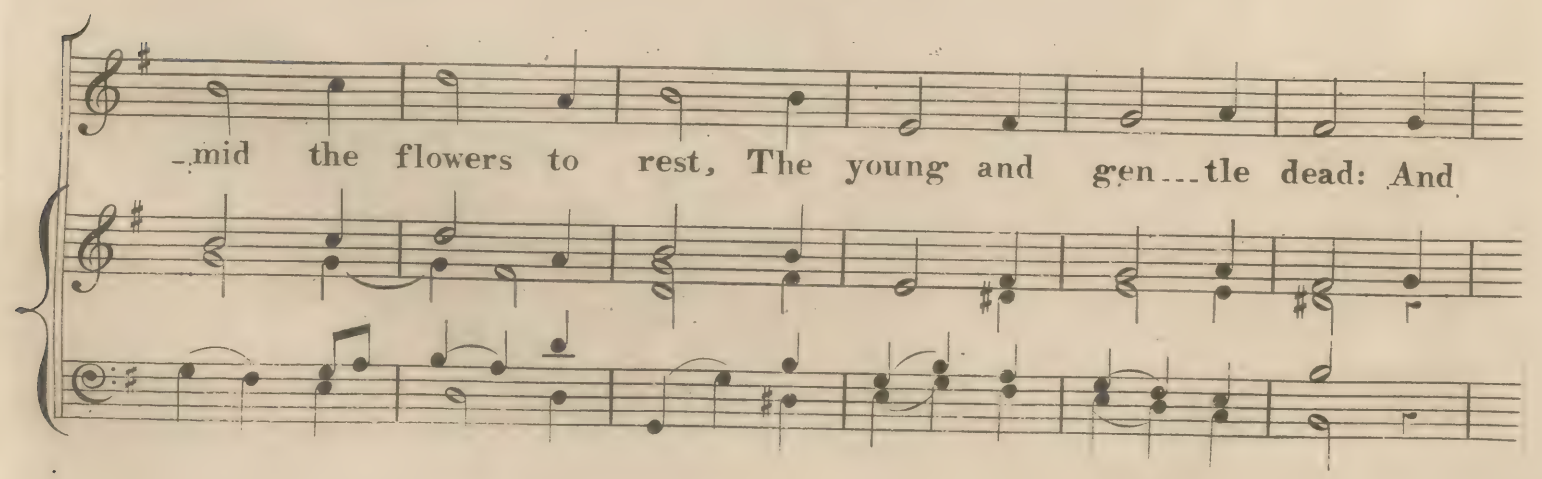


ANDANTE AFFETUOSO.

Lay her a -



Subject



bid them soft...ly o'er her breast, Their last faint o-dours shed.

The first system of the musical score for 'Dirge in Autumn'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'bid them soft...ly o'er her breast, Their last faint o-dours shed.' The music is in a slow, somber tempo.

She loved them while she yet lived here: Then

Cres:

The second system of the musical score. The vocal line continues with the lyrics 'She loved them while she yet lived here: Then'. The piano accompaniment features a crescendo, indicated by the 'Cres:' marking. The music continues in the same key and tempo.

plant them by her grave; For droop-ing colour.....less and

Dim:

The third system of the musical score. The vocal line continues with the lyrics 'plant them by her grave; For droop-ing colour.....less and'. The piano accompaniment features a decrescendo, indicated by the 'Dim:' marking. The music continues in the same key and tempo.

sere, Their dry leaves seem to wave..... Fare--

The fourth system of the musical score. The vocal line continues with the lyrics 'sere, Their dry leaves seem to wave..... Fare--'. The piano accompaniment continues with the same key and tempo, ending the piece.

well..... Farewell! How mournful....ly they wave!

p *Cres:*

And she, who bloomed as fair as

MODERATO.

they, Like them is faded now: The light passed from her

eye a....way; The beauty from her brow. A

Cres:

voice came from the spi-rit land, Un-to her, soft and

low; It called her to the glo-rious band, Deaf to that

word of woe, Farewell!..... Farewell! That mournful

word of woe!

"Evan"

Thou Dread Mower.
The Prayer of
Lurus.



For the Family of Rev.^d G. Laurie, D.D.:
Set to Music, & very respectfully Inscribed to
M^{rs} Laurie of Monkton Manse.

By
W : R : Havergal . M : A
Honorary Canon,
& Rector of St. Nicholas, Worcester.

Op. xlii.

Profits to the Monkton Industrial Schools.

Ent. Sta. Hall.

Price 2/.

L O N D O N .

JOHN SHEPHERD, 98, NEWGATE STREET.

D235/90
cm 387479

O THOU DREAD POWER.

1

The Words by Burns.

The Music by The Rev. W. H. Havergal, M.A.

VOICE.

ANDANTE ESPRESSIVO.

PIANO
FORTE.

O Thou dread power, who reign'st a - bove! I

know Thou wilt me hear; When from this scene of

peace and love, I make my pray'r sincere.

The

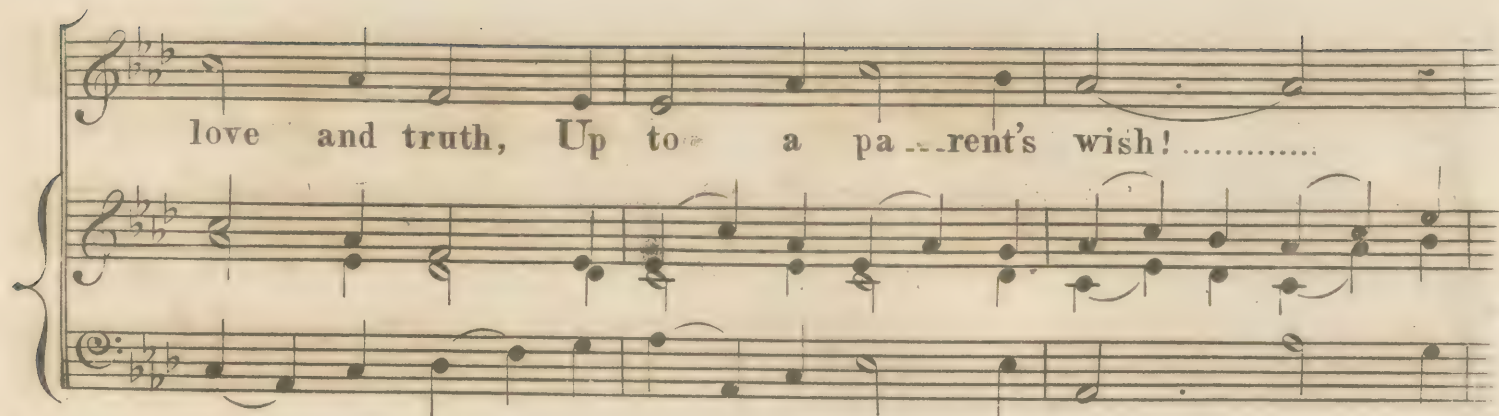
hoa.....ry sire, — the mor....tal stroke Long long be pleas'd to

spare,..... To bless his lit....tle fi....lial flock, And

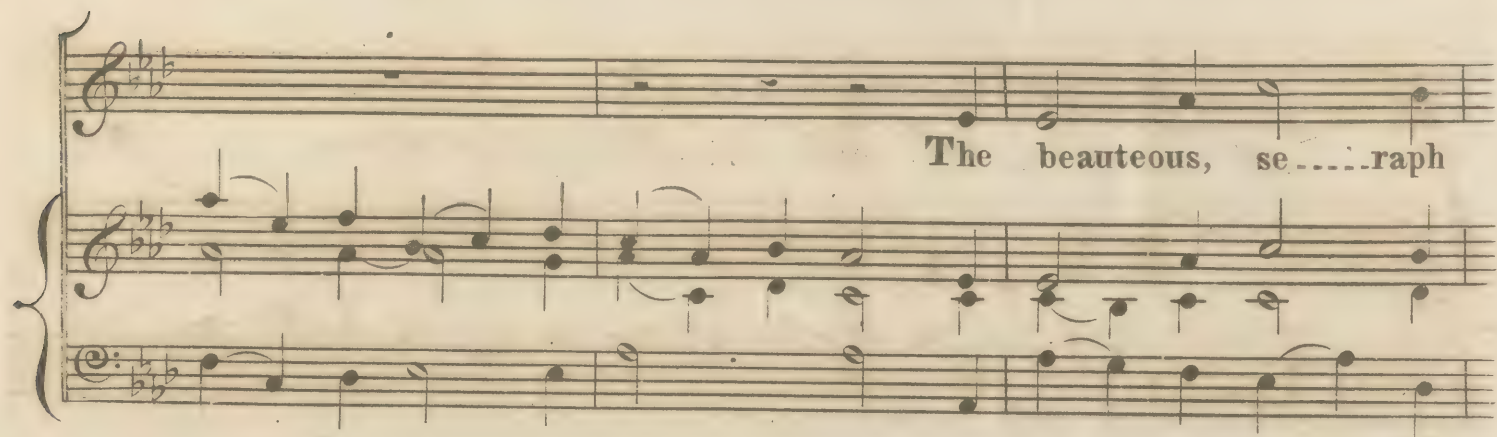
shew what good men are.....

She who her love....ly off...spring eyes, With

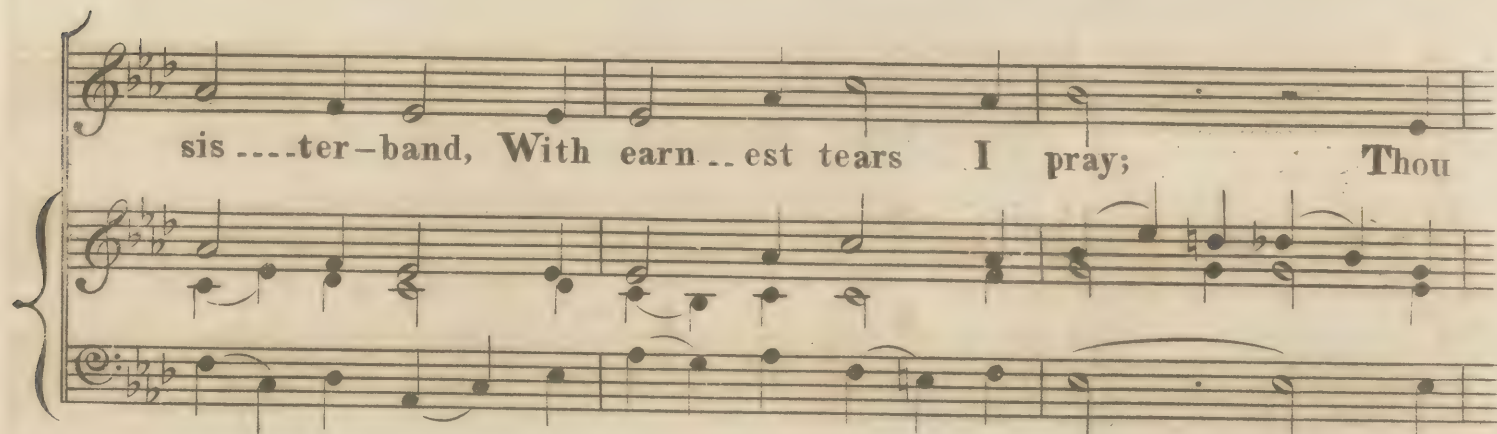
love and truth, Up to a parent's wish!



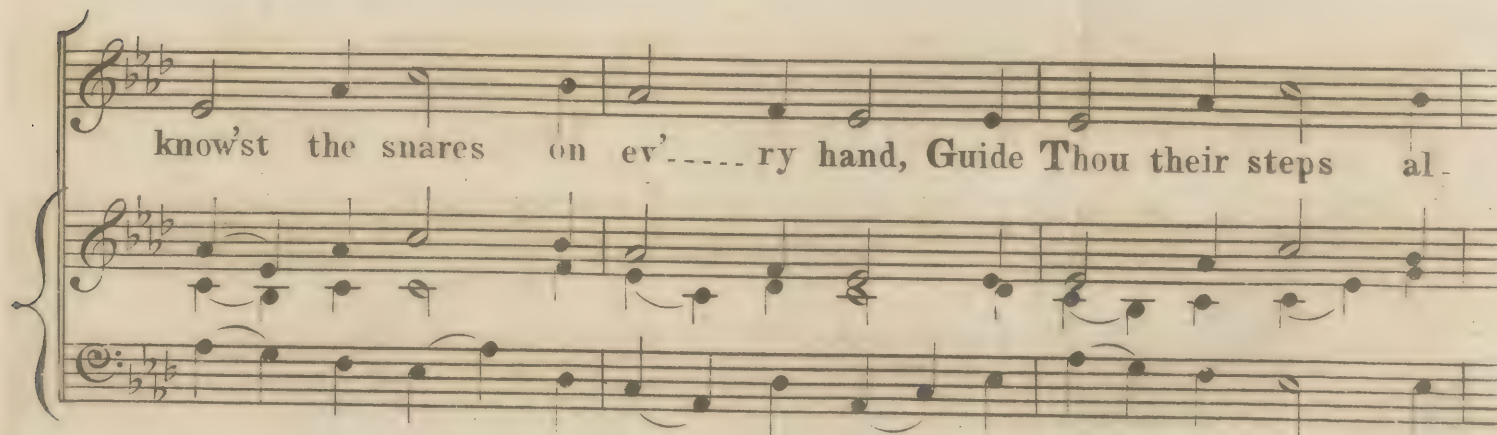
The beauteous, se....raph



sister-band, With earnest tears I pray; Thou



know'st the snares on ev'....ry hand, Guide Thou their steps al-



way! When soon or late they

reach that coast, O'er life's rough o...cean driv'n; May

they rejoice, no wanderer lost, A fa...mi...ly in

heav'n!

Hymn for Christmas Day,

Written by

THE REV. THOMAS DAVIS, M.A.

and Set to Music

for Four Voices and the Organ,

by the

REV. W. H. HAVERGAL, M.A.



*The Profits will be devoted to the erection of
School Rooms &c. in the Parish of All Saints, Worcester.*

OP. 45.

Price 1/6.

LONDON, J. HART, 109, HATTON GARDEN.

PRELUDE

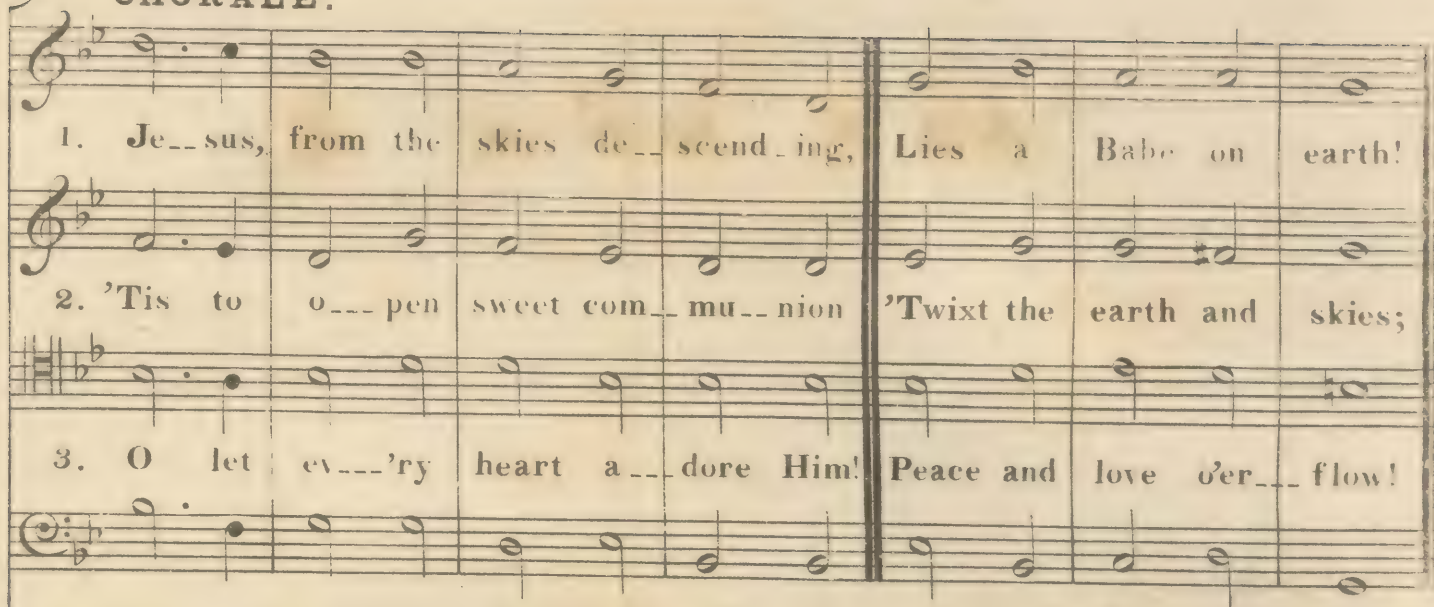
ANDANTE.

8v1

* When there are no Pedals, this part may be omitted, or played with the right hand an octave higher.

2

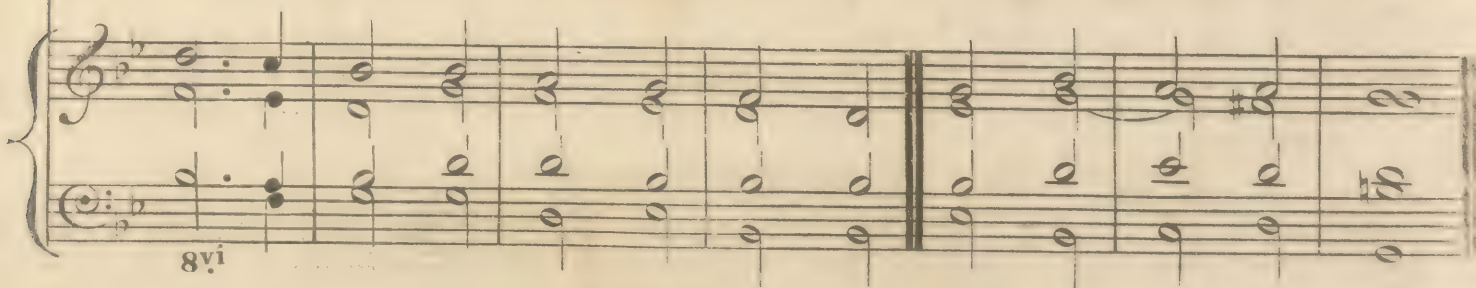
CHORALE.



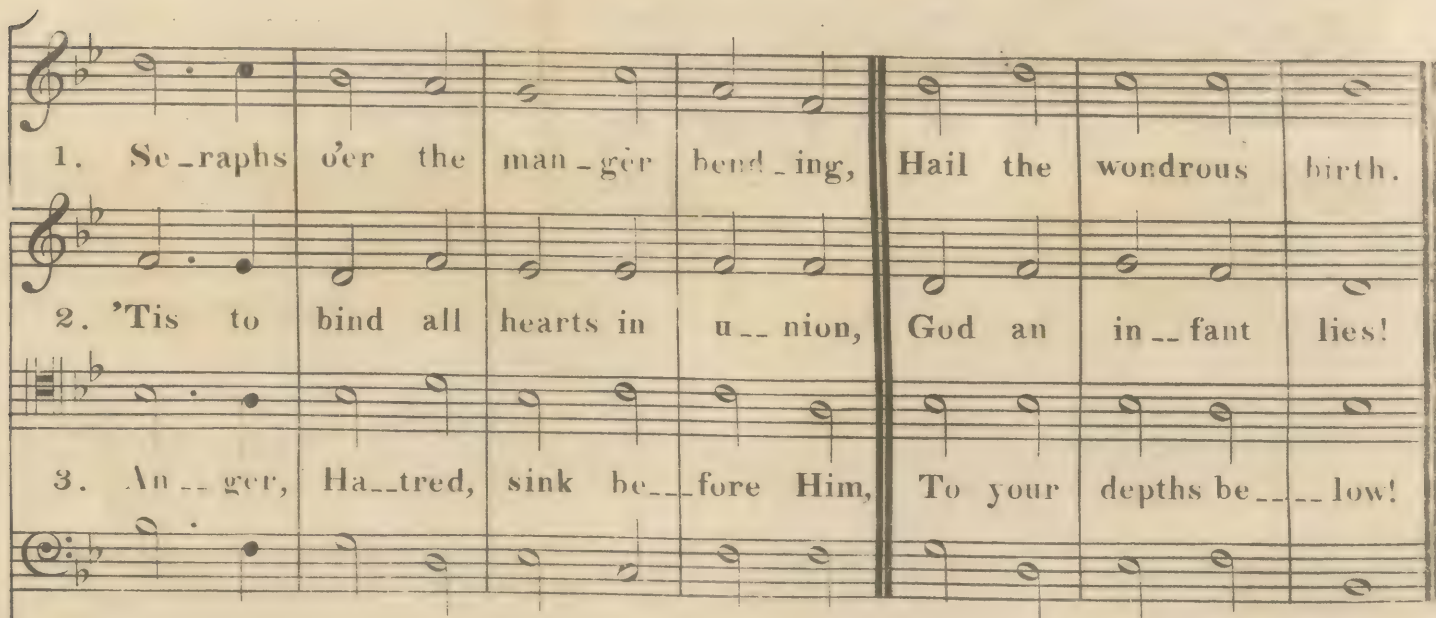
1. Je--sus, from the skies de--scend--ing, Lies a Babe on earth!

2. 'Tis to o--pen sweet com--mu--nion 'Twixt the earth and skies;

3. O let ev--'ry heart a--dore Him! Peace and love o'er--flow!



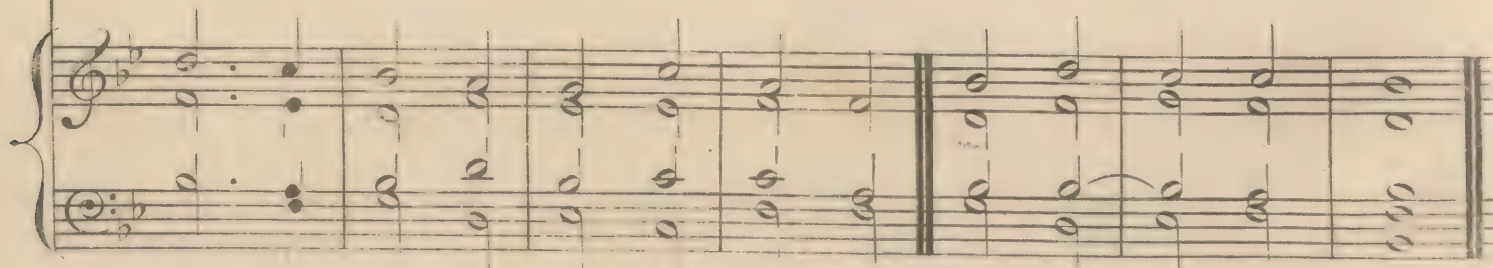
8vi



1. Se--raphs o'er the man--ger bend--ing, Hail the wondrous birth.

2. 'Tis to bind all hearts in u--nion, God an in--fant lies!

3. An--ger, Ha--tred, sink be--fore Him, To your depths be--low!



1. Lo! the watch-ful shepherds hear Sounds of joy with ho--ly fear;

2. Gaze up--on that pla--cid brow; And, while ye ad--miring bow,

3. Be no sound be--neath the sky; Be no glance from mor-tal eye;

Full Org:

1. Haste to gaze;-- then, far and near, Spread the ti--dings forth.

2. Ho--ly love to che--rish vow, Till all dis--cord dies.

3. Be no thought, no feel--ing, nigh, Bre--thren should not know.

dim.

40

"NEARER, MY GOD, TO THEE!"

(WORDS BY MISS ELLIOTT.) *

Set to Music,

AND AFFECTIONATELY INSCRIBED TO

The Rev^d W. H. Ridley, M.A.

BY HIS TUTOR AND FRIEND,

W. H. HAVERGAL, M.A.

Rector of St. Nicholas, & Honorary Canon, Worcester.

OP. 46.

Price 1/6.

PROCEEDS TOWARDS THE RESTORATION OF THE PARISH CHURCH OF HAMBLEDEN, BUCKS.

WORCESTER.

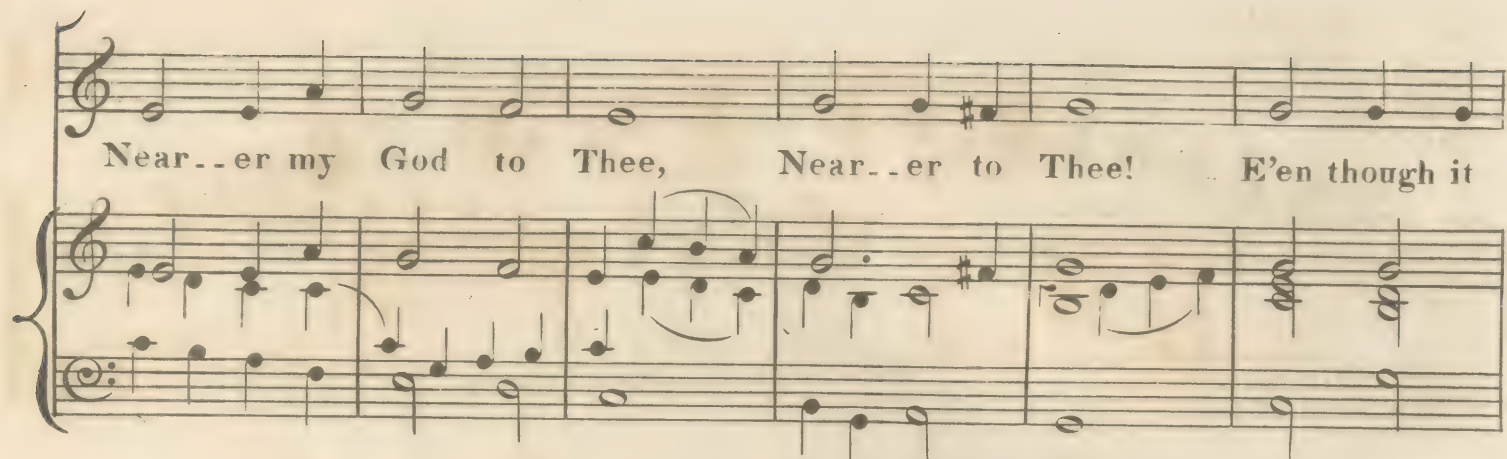
J. JONES, FOREGATE STREET, & H. PERKES, BROAD STREET.

ANDANTE

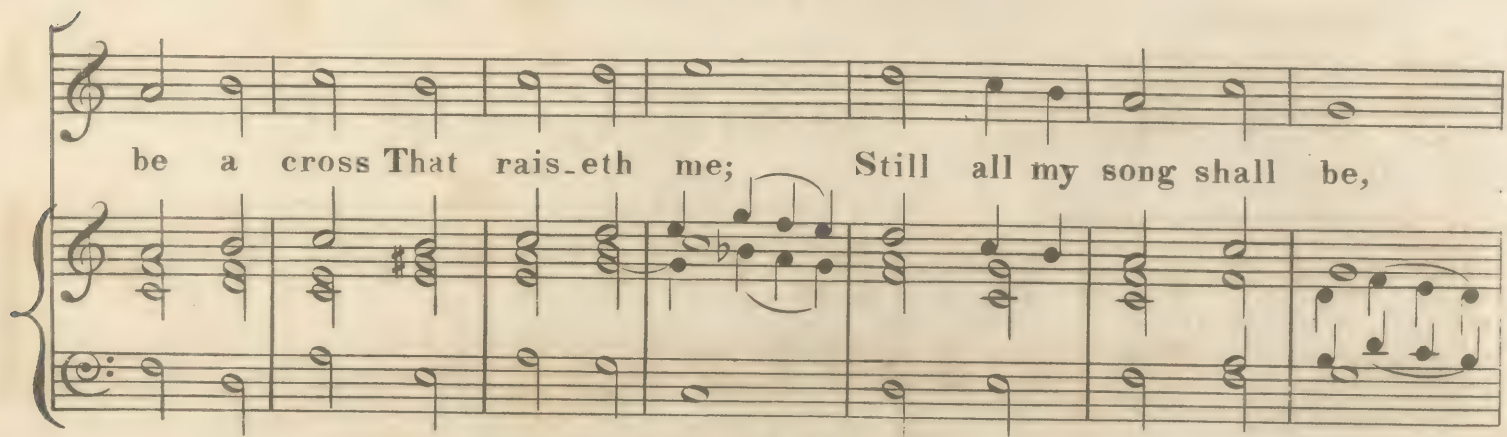
The musical score is written for piano and consists of two systems. The first system is marked 'ANDANTE' and begins with a treble and bass clef, a common time signature (C), and a key signature of one sharp (F#). The melody in the treble clef starts with a forte (f) dynamic and moves to piano (p) in the fifth measure. The bass line provides harmonic support. The second system continues the piece, with the left hand (L.H.) marked in the first measure. It features more complex chordal textures and a final forte (f) dynamic in the last measure.

* The Writer since discovered to be the late M^{rs} S. F. ADAMS.

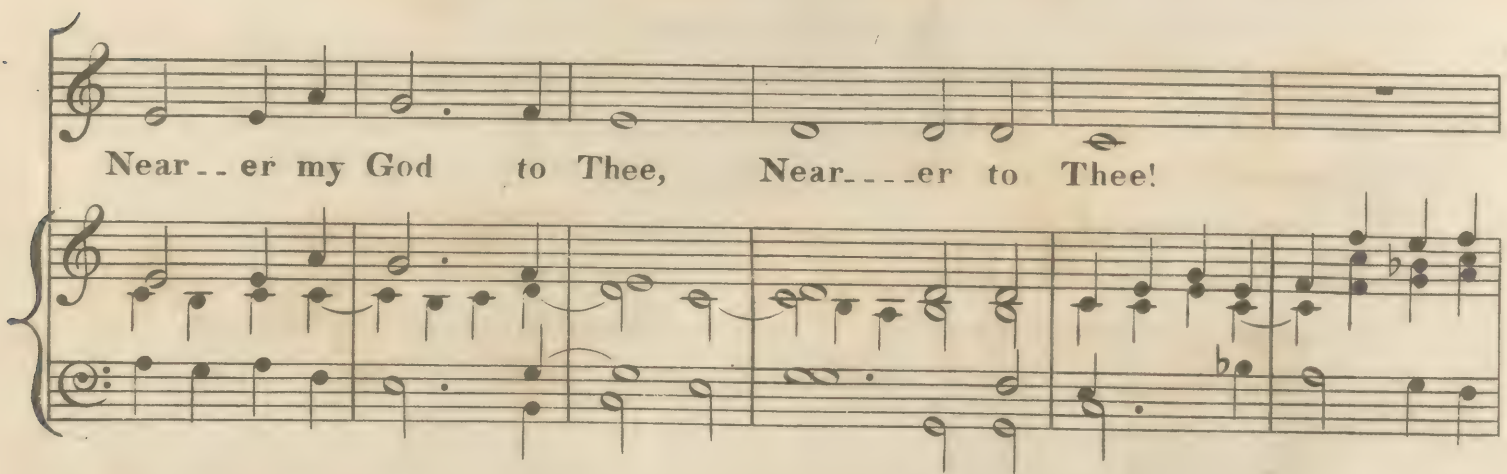
2



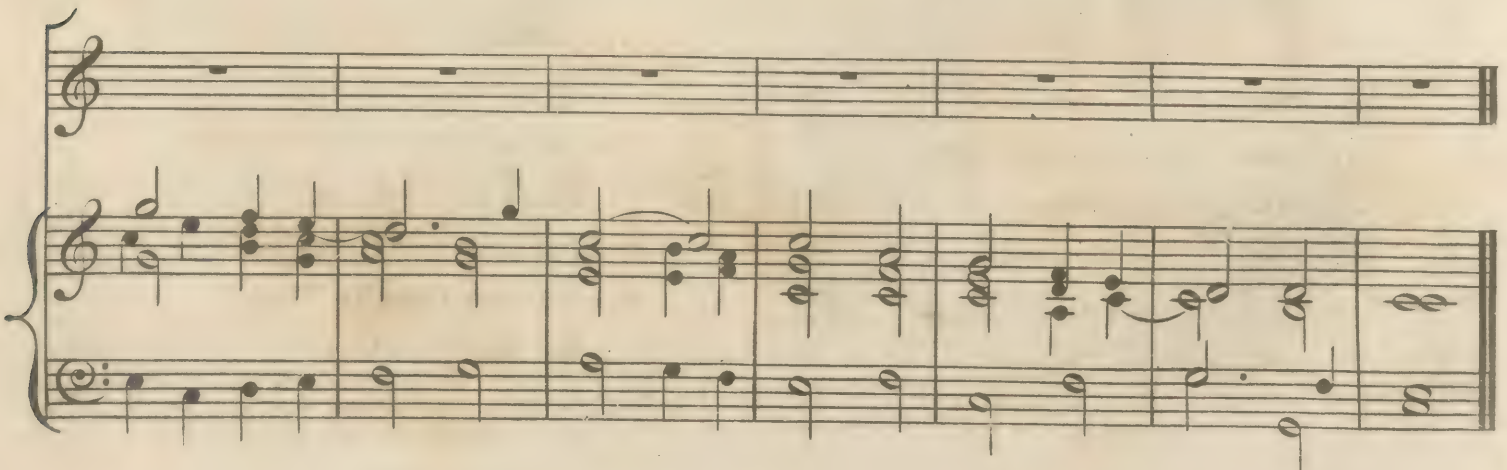
Near...er my God to Thee, Near...er to Thee! E'en though it



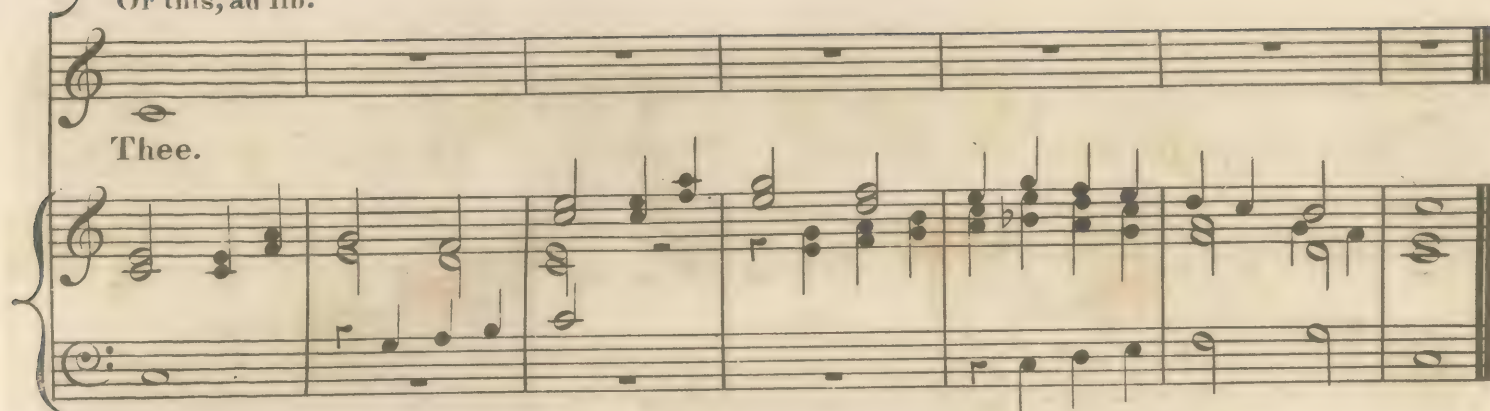
be a cross That rais-eth me; Still all my song shall be,



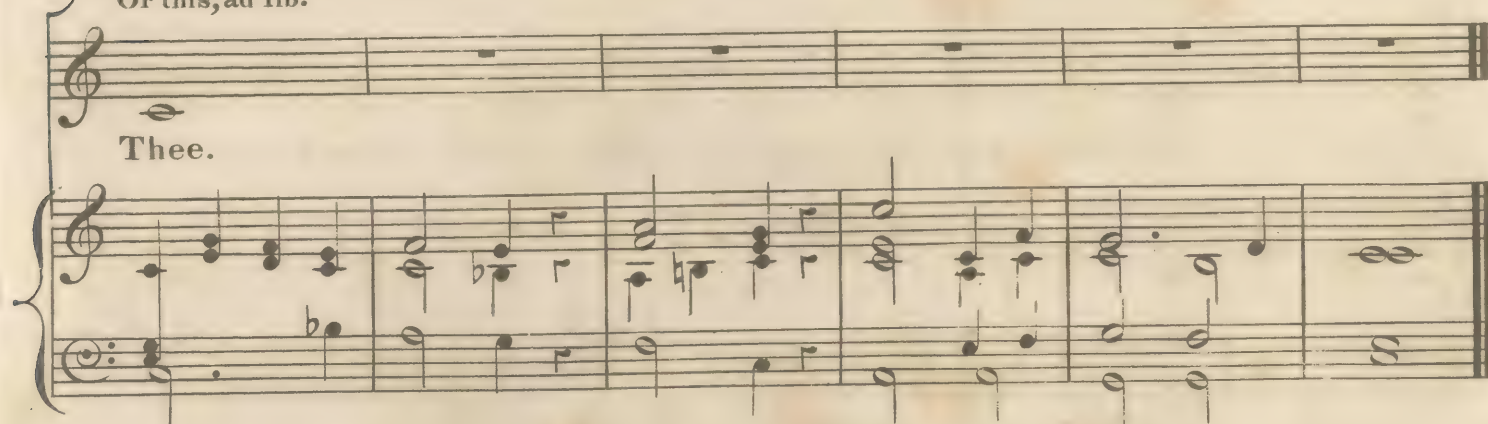
Near...er my God to Thee, Near...er to Thee!



Or this, ad lib.



Or this, ad lib.



Though, like a wanderer,
 (The sun gone down)
 Darkness comes over me,
 My rest a stone;
 Yet, in my dreams, I'd be
 Nearer, my God, to Thee,
 Nearer to Thee!

There let my way appear
 Steps unto heaven;
 All that Thou sendest me,
 In mercy given;
 Angels to beckon me
 Nearer, my God, to Thee,
 Nearer to Thee.

Then with my waking thoughts,
 Bright with thy praise
 Out of my stony griefs
 Bethel I'll raise;
 So by my woes to be
 Nearer, my God, to Thee,
 Nearer to Thee!

And when on joyful wing,
 Cleaving the sky;
 Sun, moon, and stars forgot,
 I upward fly;
 Still all my song shall be,
 Nearer, my God, to Thee,
 Nearer to Thee.

THE UNIVERSITY OF CHICAGO

LIBRARY

1900

CHICAGO

THE UNIVERSITY OF CHICAGO

LIBRARY

1900

CHICAGO

(41)

“THESE ARE THY GLORIOUS WORKS.”
(From “Paradise Lost,” Book 4.)

SET TO MUSIC

AS A

Motet for Four Voices.*



BY

THE REV^d W. H. HAVERGAL, M.A.

Rector of S.^t Nicholas, & Honorary Canon, Worcester.

OP. 47.

Price 2/-

PROCEEDS TO THE WORCESTERSHIRE NATURAL HISTORY SOCIETY.

WORCESTER.

THE MUSEUM BAZAAR, SEPT^r 21, 22, 23, 1858.

J. JONES, FOREGATE STREET, & H. PERKES, BROAD STREET.

**But so Arranged as to be Sung by One Voice.*

D235 / 43

REV. 3/7422

MOTET.

REV. W. H. HAVERGAL.

1

TREBLE. *These* These are thy glo-ri-ous

ALTO or 2nd TREBLE These are thy glo-ri-ous

TENOR. These are thy glo-ri-ous works, thy glorious

BASS. These are thy glo-ri-ous

PIANO FORTE *mf* *f* With Energy and Pathos. *ANDANTE.* These are thy glo-ri-ous

works, Pa-rent of good, Al-migh-ty! Thine this u-ni-versal

works, Pa-rent of good, Al-migh-ty! Thine this u-ni-versal

works, Pa-rent of good, Al-migh-ty!

works,.... Pa-rent of good, Al-migh-ty!

ff *mf*

frame; How won...drous fair! How won...drous fair! Thy self how

frame; How won...drous fair! How won...drous fair! Thy self how

Thine this u_ni-versal frame; How wondrous fair; How fair! Thy self how

Thine this u_ni-versal frame; How wondrous fair; How fair! Thy self how

f

wondrous then! how wondrous then! Un_speak_a_ble, Un_speak_a_ble, Un-

wondrous then! how wondrous then! Un_speak_a_ble, Un_speak_a_ble, Un-

wondrous then! how wondrous then! Un_speak_a_ble, Un_speak_a_ble, Un-

wondrous then! how wondrous then! Un_speak_a_ble, Un_speak_a_ble, Un-

dim. *p* *pp*

These are thy wondrous works.

...speak - a - ble, Who sitt'st above these heav'ns, Who sitt'st above these

...speak - a - ble, Who sitt'st above these heav'ns, Who sitt'st above these

...speak - a - ble, Who sitt'st above these

...speak - a - ble, Who sitt'st above these

p *Gres* *f*

heav'ns, To us in - vi - si - ble, in - vi - si - ble, or dim - - - ly dim - - - ly

heav'ns, To us in - vi - si - ble, in - vi - si - ble, or dim - - - ly dim - - - ly

heav'ns, To us in - vi - si - ble, in - vi - si - ble, or dim - - - ly dim - - - ly

heav'ns, To us in - vi - si - ble, in - vi - si - ble, or dim - - - ly dim - - - ly

p *pp* *p* *Gres* *dim*

These are thy glorious works.

seen, In these thy low...est works, thy low...est works.

seen, In these thy works, thy low...est works.

seen, In these thy low...est works.

seen, In these thy lowest works.

mf

Yet these de...clare, de...clare thy good...ness be...yond.....

Yet these de...clare, de...clare thy good...ness be...yond.....

Yet these de...clare thy good...ness be...yond

Yet these de...clare thy good...ness be...yond.....

f

Cres.

These are thy glorious works.

thought, be-yond thought, or power di-vine. di-vine..... or power di-

thought, be-yond thought, or power di-vine. di...vine..... or power di-

thought, be-yond thought, or power di-vine..... or power di-

thought, be-yond thought, or power di-vine. di-vine or power di-

f

...vine, di-vine..... di-vine..... or power di-vine.

...vine, di-vine..... di-vine..... or power di-vine.

...vine, di-vine..... di-vine..... or power di-vine.....

...vine, di-vine..... di-vine or power di-vine.

mf dolce. *ff*

These are thy glorious works..

Grist, Engraver.
19 Charlotte St: Fitzroy Sq: London.

“Just as I am,

WITHOUT ONE PLEA,”

(A MUCH APPROVED HYMN.)



Set to Music

IN FOUR PARTS, & ALSO FOR A SINGLE VOICE,

WITH

Organ or Pianoforte Accompaniment,

and, with kind permission, Inscribed to The Right Honorable

LADY HATHERTON,

BY

The Rev. W. B. Hawergal, M.A.

Honorary Canon of Worcester, & Incumbent of Sharnhall, Staffordshire.

Ent. Sta. Hall.

OP. 48.

Price 1^s/6

PROFITS TOWARDS IMPROVING THE CHURCHYARD OF THE COMPOSER'S PARISH.

London,

JOHN SHEPHERD, 98. NEWGATE STREET.

"JUST AS I AM, WITHOUT ONE PLEA"

Organ
Harmonium
or
Piano Forte

f *dim* *cres*

With Pathos and Expression.

f *cres*

ALTO
Just as I am, with - out one plea,

TENOR
Just as I am, with - out one plea,

f *cres*

But that Thy blood was shed for me; And that Thou bid'st me come to Thee;

But that Thy blood was shed for me; And that Thou bid'st me come to Thee;

* It is supposed that an Organist will play from the Short Score.

O Lamb of God, I come!

O Lamb of God, I come! *mf*

gives

2
Just as I am— and waiting not
To rid my soul of one dark blot,
To Thee, whose blood can cleanse each spot,
O Lamb of God, I come!

3
Just as I am— though tossed about
With many a conflict— many a doubt,
Fightings within, and fears without,
O Lamb of God, I come!

4
Just as I am— poor, wretched, blind,
Sight, riches, healing of the mind,
Yea, all I need in Thee to find,
O Lamb of God, I come!

5
Just as I am— Thou wilt receive,
Wilt pardon, welcome, cleanse, relieve,
Because Thy promise I believe,
O Lamb of God, I come!

6
Just as I am— Thy love unknown
Has broken every barrier down,
Now, to be Thine, yea, Thine alone,
O Lamb of God, I come!



(43)

POLAND,

A Song for the Times,

Composed, and by Permission Inscribed to

THE RIGHT HONBLE

The Earl of Shaftesbury, K. G.

BY

W. H. HAVERGAL, M.A.

*Honorary Canon of Worcester, and Incumbent of
Shareshill, Staffordshire.*

Op. 50.

PROFITS TO THE LADIES POLISH RELIEF FUND.

Price 2s/-

London,

JOHN SHEPHERD, 98, NEWGATE STREET,

AND

ADDISON & LUCAS, 210, REGENT STREET.

D235145
rcm 387484

P O L A N D

A SONG FOR THE TIMES.

FOR A MEDIUM VOICE.

BY W. H. HAVERGAL. M.A.

*With Force
and Feeling.*

The piano introduction consists of two staves. The right hand plays a series of chords in a C major key, while the left hand plays a simple bass line. The tempo is marked with a 'C' for common time.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Pi - ty, grief, and in - - dig - - na - tion Stir Old". The piano accompaniment includes dynamic markings: *f* (forte), *p* (piano), and *f* (forte).

The second system continues the song with the lyrics "England's man - ly heart; When a brave and free-born na - tion, Crushed by". The piano accompaniment features a more active melody in the right hand.

The third system concludes the song with the lyrics "Despot - do - - mi - na - tion, Writhes be - neath the cru - el smart." The piano accompaniment provides a strong harmonic support for the vocal line.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest followed by a half note, then a quarter note, and ends with a double bar line. The piano accompaniment features a complex, rhythmic pattern in the right hand with many beamed sixteenth and thirty-second notes, while the left hand plays a simpler, steady rhythm of quarter and eighth notes.

2nd Verse.

Eng-land, think! no fit - - fu! pas - - sion Ope the

With Emphasis & Pathos.

The second system continues the musical piece. The vocal line has lyrics under it. The piano accompaniment continues with its intricate right-hand pattern. A performance instruction, "With Emphasis & Pathos.", is written in italics below the piano part.

gate whence mercy flows; Thoughtful prayer brings down Com - passion, Strong to

The third system of music shows the vocal line continuing with the lyrics. The piano accompaniment maintains its complex texture.

res-cue or re - fa - shion, Right-ing wrongs, and healing woes.

The fourth system concludes the musical piece on this page. The vocal line ends with a half note and a double bar line. The piano accompaniment also concludes with a double bar line.

Poland!

J.S.

A piano introduction consisting of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a series of eighth-note chords. The bottom staff is a bass clef with a series of eighth-note chords.

3rd Verse.
With Spirit.

First system of the 3rd verse. The top staff is a treble clef with a 2/4 time signature and a series of eighth-note chords. The middle staff is a treble clef with a series of eighth-note chords. The bottom staff is a bass clef with a series of eighth-note chords.

Po - - land! rise from su - - per - - - sti - - tion; Who shall,

Second system of the 3rd verse. The top staff is a treble clef with a series of eighth-note chords. The middle staff is a treble clef with a series of eighth-note chords. The bottom staff is a bass clef with a series of eighth-note chords.

then, thy peace de - - - - stroy? Give to God thy

Third system of the 3rd verse. The top staff is a treble clef with a series of eighth-note chords. The middle staff is a treble clef with a series of eighth-note chords. The bottom staff is a bass clef with a series of eighth-note chords.

true sub - - mis - sion, He will give thee bright em - - - ploy.

Loft- - - ty be thy fu - - - - ture mis - - - sion, Loud and

long thy peals of joy! Loud and long thy

peals of joy!

rall.^{do}

Poland!

J.S.

